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BOOKS  
AND  
LETTERS

By  
JAMES H. HENRY  
Author of "The Great Gatsby"

1925

The Great Gatsby  
by F. Scott Fitzgerald



**Facsimile of Mr. Arnold's Book-plate**





Lady M. All our service,  
In every point twice done, and then done double,  
Were poor and single business, to contend  
Against those honours deep and broad wherewith  
Your majesty loads our house: for those of old,  
And the late dignities heaped up to them,  
We rest your hermits.

Dun. Where's the thane of Cawdor?  
We coursed him at the heels, and had a purpose  
To be his purveyor: but he rides well;  
And his great love, sharp as his spur, hath holp him  
To his home before us. Fair and noble hostess,  
We are your guest to-night.

Lady M. Your servants ever.  
Have theirs, themselves and what is theirs, in compt,  
To make their audit at your highness' pleasure,  
Still to return your own.


Dun. Give me your hand;  
Conduct me to mine host: we love him highly,  
And shall continue our graces towards him.

Exeunt

#### SCENE VII. A ROOM IN THE CASTLE.

Hautboys and torches. Enter a Sewer, and divers Ser-  
vants with dishes and service, and pass over the stage.  
Then enter Macbeth.

Macb.

 If it were done when 'tis done, then  
'twere well  
It were done quickly: if the assassination  
Could trammel up the consequence,  
and catch  
With his surcease success; that but this

blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague the inventor: this even-handed justice  
Commends the ingredients of our poisoned chalice  
To our own lips. He's here in double trust;  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking-off;  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubim, horsed  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other...

Enter Lady  
Macbeth

How now! what news?  
Lady M. He has almost supped: why have you left the  
chamber?  
Macb. Hath he asked for me?

Lady M. Know you not he has?  
Macb. We will proceed no further in this business:  
He hath honoured me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would he worn now in their newest gloss,  
Not cast aside so soon.

Lady M. Was the hope drunk  
Wherein you dressed yourself? hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afraid  
To be the same in thine own act and valour  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting "I dare not" wait upon "I would,"  
Like the poor cat i' the adage?

Macb. Prithee, peace:  
I dare do all that may become a man;  
Who dares do more is none.

Lady M. What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have plucked my nipple from his boneless gums,  
And dashed the brains out, had I so sworn as you  
Have done to this.

Macb. If we should fail?

Lady M. We fail!  
But screw your courage to the sticking-place,  
And we'll not fail. When Duncan is asleep...  
Whereto the rather shall his day's hard journey  
Soundly invite him... his two chamberlains  
Will I with wine and wassail so convince  
That memory, the warder of the brain,  
Shall be a fume, and the receipt of reason  
A limbeck only: when in swinish sleep  
Their drenched natures lie as in a death,  
What cannot you and I perform upon  
The unguarded Duncan? what not put upon  
His spongy officers, who shall bear the guilt  
Of our great quell?

Macb. Bring forth men-children only:  
For thy undaunted mettle should compose  
Nothing but males. Will it not be received,  
When we have marked with blood those sleepy two  
Of his own chamber and used their very daggers,  
That they have done 't?

Lady M. Who dares receive it other,  
As we shall make our griefs and clamour roar  
Upon his death?

Macb. I am settled, and bend up  
Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show:  
False face must hide what the false heart doth know.

Macbeth:  
Act I. Sc'vii

Exeunt

*BOOKS*  
' *AND*  
*LETTERS*

119430

Collected by  
William Harris Arnold  
of New York



The Marion Press  
Jamaica Queensborough New York  
1901

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2.00  
1/2



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## *Note*

This small collection contains many desirable volumes, some of which have uncommon interest by association with the authors, while a few are so extremely rare as to render their sale at auction an occurrence of some consequence in the old-book world. Several of the letters are of considerable importance.

There are two books in the collection which the present owner confesses never to have read; and they are here in spite of his rule, to admit no book unless he could read it. These are the old Latin tomes of Rodoricus and St. Chrysostom. The excuse for their presence is the beauty of their typography; the clear strong black letters, surrounded by wide margins, have stood, for more than four centuries, as examples of good printing.

Of the old English books, the copy of Milton's "Paradise Lost," 1667, in the original sheep, is unquestionably the most important; yet the copy of Chapman's Homer is, on account of the associations clustered about it, of the highest interest of the older books in the collection; it belonged to Coleridge, and has many critical notes, in his handwriting, on the verso of the leaf of dedication and on the margins of several pages; it has, too, his autograph signature in three places. Inserted is a long letter—one of the most interesting literary letters in existence—which was sent with this book to Miss Hutchinson, the sister of Wordsworth's wife. On

## Note

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the death of Miss Hutchinson the book passed into the possession of Wordsworth. Another old book, made interesting by distinguished association, is Cartwright's "Comedies," 1651, which once belonged to Thomas Warton and has his critical manuscript comments written on the margins of many pages. This same copy later belonged to James Bindley, the noted collector of a century ago, and bears his autograph. It has, inserted, an autograph letter by Thomas Park, another famous collector, who writes of the differences he has found in various copies of this rare old book. A volume of no value, except for association, is "Legatus Opus Caroli Paschalii," 1598, with the autograph signature of John Donne on the title-page.

To name the many first editions of rare old books would be to repeat too large a portion of the catalogue. Among the worthiest of mention are the rollicking cavalier "Songs" of Brome; Corbet's "Certain Elegant Poems"; and Crashaw's "Steps to the Temple," in well worn but original binding. Drayton is here in the little edition of 1605, and also in the larger edition of 1619. There are several volumes of Dryden, including his first play, "The Wild Gallant," and his most important poem, "The Hind and the Panther," 1687. The big thin volume of the "Poems" of Andrew Marvell, the friend of Milton, is a fine copy of this uncommon book. Katherine Philips, "the matchless Orinda," is represented by the earliest but unauthorized edition of her "Poems," 1664, and also by the sumptuous volume of 1667 with her portrait by Faithorne. Other old

## Note

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rarities are the "Poems" of Waller and Shirley, of Donne and Hall, of Randolph and Carew—all first editions and all fine copies.

The most important book in this collection, with an eighteenth-century date, is the little "Deserted Village" of 1770, which the best opinion now places earlier than the first 4to of the same year. Some of the reasons for this recognition of the importance of these small 8vos are stated in a long note, written specially for this catalogue, by Mr. Luther S. Livingston, who is the discoverer of three varieties, of which the copy here catalogued is the only one of its kind known to exist, and the first of the 8vos to be sold at auction in this country. Mr. Livingston's full study of these earliest issues of Goldsmith's masterpiece appeared in *The Bookman* of last February. There is an uncut copy of Dr. Johnson's "Plan of a Dictionary," 1747; and the big "Dictionary" itself (almost a common book in ordinary cut condition) is one of the only three copies that are now known to exist in the original boards, uncut. There are fine copies of "Tom Jones" and "Amelia," as well as other books of Fielding; and Swift is represented by "The Tale of a Tub," "Gulliver's Travels," and by "Genteel and Ingenious Conversation" on large paper—all first editions. Mention should also be made of a beautiful example of binding by Roger Payne, which is accompanied by his curious autograph bill for the work.

Several of the nineteenth-century books unite importance as early issues of great rarity with unusual personal associations. Such, for instance, is the proof

## Note

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copy of Browning's "Dramatis Personæ" with a manuscript title in the author's handwriting, underneath which is written "To be Published May 21st." The text has many alterations in his autograph. Another Browning book, of the same order, is a proof copy of "The Ring and the Book," with hundreds of manuscript additions and corrections in the author's handwriting. With this book is an unpublished autograph letter by Browning, in which he makes arrangements connected with the publication of the work. The "Pauline," 1833, Browning's first book, is, like most first books of famous authors, extremely rare. This same copy was sold at auction in London last December, and was then secured by the present owner. There are also Browning's privately printed poems: "Cleon," "The Statue and the Bust," "Gold Hair," and "Helen's Tower"—all in fine condition. Two of the other Browning books are presentation copies with the author's autograph inscription in each.

Mrs. Browning's first book, "The Battle of Marathon," 1820, is even rarer than "Pauline"; and the copy here is of particular interest, for it belonged to the young poet's uncle, S. M. Barrett, and bears his book-plate. Of the fifty copies, originally printed for presentation purposes—none were made for sale—only six are now known to exist. The exquisitely bound copy of the rare "Sonnets" formerly belonged to Charles Kingsley, to whom it was presented by Miss Mitford, who had charge of the printing of the book for Mrs. Browning. No copy of this book has ever before been sold at auction, either in Eng-

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land or in this country. There are four other presentation copies of books by Mrs. Browning, each with her autograph inscription; and there is also her "Last Poems," a posthumous publication, with the autograph inscription of Robert Browning, presenting it to Miss Isa Blagden, the intimate friend of both poets.

Of Keats, there is a shabby copy of his first book, the "Poems," 1817; but condition, in this instance, is secondary, for the book is a presentation copy with the poet's autograph inscription on the title-page. Here also are "Endymion," 1818, and "Lamia," 1820; both uncommonly fine copies, and both in the original boards, uncut. Besides a set of the beautiful books printed at the Kelmscott Press, there is the trial page of the projected Kelmscott folio Shakespeare. Only this one page was ever set, and only this one copy of it exists. Shelley's "Adonais" is here in the rare first edition, 1821, uncut and with the original covers; also the second edition, 1829, a presentation copy from Arthur Hallam to Samuel Rogers. Two extremely rare books of Tennyson are "The Falcon," 1879, and "The Promise of May," 1882; both uncut, and both in the original paper covers. No copy of the latter has ever before been sold at auction.

When John Brown "of Osawatomie" was in chains in a Virginia jail awaiting the day of his execution, he wrote a brave stirring letter, characteristic of the man. That letter is the first in the list. The first literary letter is one by Mrs. Browning, in

## Note

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which she speaks with enthusiasm of Tennyson, whom, when the letter was written, she had not yet seen. There are three letters by Robert Browning. The letter by Cowper is of exceptional interest; it treats almost entirely of "The Task," which at the time was yet unpublished. One of the Emerson letters (there are seven in all) gives an important appreciation of Wordsworth. Of Hawthorne, there is one expressing an opinion of his own romances. Several by Holmes (there are twelve in all) are in relation to his own books. Two by Washington Irving are about his own writings, and a third tells an amusing Sleepy Hollow story of contemporary goblins. Of Keats there is the larger part of a very long letter; also letters *to* Keats from his friends Haydon and Reynolds. The only one by Longfellow relates entertainingly the circumstances of "the first speech I ever made in my life." One of the three by Lowell has unusual interest, for it is written in rhyme. The three by Shelley, excepting the Coleridge letter already referred to, are unquestionably the most important of all the literary letters in the collection. In them, the poet refers to several of his writings by name. Of Stedman, there are two letters, and an autograph verse from "Pan in Wall Street." Whittier is represented by eight letters, three of which refer to his own books. At the end of the list are two long letters by Wordsworth, one of which, written in 1798, is of high literary interest.

Besides the letters, there are the original transfer of copyright, signed by Addison, of a volume of



## Note

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*The Spectator*; the fragment of a Bryant manuscript; the complete holograph manuscript of Irving's "The Knight of Malta," signed "Geoffrey Crayon"; and, most important of all, the complete holograph manuscript of Keats's poem, "To Charles Cowden Clark."

Attention is called to the Supplement, which contains a list of books, etc., which were acquired too late for insertion in Mr. Arnold's Catalogue of American First Editions.

**“ Here are big books, little books, books new  
and books old,  
All awaiting the morrow their turn to be sold.”**

# *ARNOLD COLLECTION*

## *Part I Books*

1

**ANDREWS, WILLIAM LORING.** *A Short Historical Sketch of the Art of Bookbinding.* With a Description of the Prominent Styles by William Matthews. 6 full page illustrations. Square 12mo, original paper covers, uncut. New York, 1895.

First Edition. One of 50 Large Paper copies printed on vellum paper.

2

**ANDREWS, WILLIAM LORING.** *A Historical Sketch of the Art of Bookbinding.* With a Description of the Prominent Styles by William Matthews. 6 full page illustrations. Square 24mo, original paper covers. [New York,] Published for the benefit of the Art Loan Exhibition held April, 1895.

3

**ANDREWS, WILLIAM LORING.** *Fragments of American History.* Illustrated Solely by the Works of Those of our own Engravers who Flourished in the XVIIIth Century. 18 illustrations, 4 of which are in colors. 12mo, original half brown calf, gilt top, other edges uncut. Privately printed for

William Loring Andrews, New York, 1898.

One of 30 copies on Imperial Japan paper.

4

**ANDREWS, WILLIAM LORING.** *Sextodecimos et Infra.* Illustrated. 12mo, original vellum paper covers, uncut.

New York, Charles Scribner's Sons, 1899.

Number 66 of 140 copies on English hand-made plate-paper.

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## Arnold Collection of Books and Letters

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5

**ANDREWS, WILLIAM LORING.** A Trio of Eighteenth Century French Engravers of Portraits in Miniature. Illustrated. 8vo, original vellum paper covers, uncut.

New York, William Loring Andrews, 1899.

One of 161 copies on Imperial Japan paper.

6

**ANDREWS, WILLIAM LORING.** James Lyne's Survey, or, as it is more commonly known, The Bradford Map. An Appendix to an Account of the same Compiled in 1893 by William Loring Andrews. Illustrated. 8vo, original cloth, uncut.

New York, Dodd, Mead, & Company, 1900.

One of 32 copies on Imperial Japan paper.

7

**ANDREWS, WILLIAM LORING.** James Lyne's Survey, etc. An Appendix to an Account of the same, etc. 8vo, original cloth, uncut. New York, Dodd, Mead, & Company, 1900.

One of 170 copies on Holland paper.

8

**ANDREWS, WILLIAM LORING.** Gossip About Book Collecting. Illustrated. 2 volumes, 8vo, original illuminated paper covers, gilt top, other edges uncut.

Published by Dodd, Mead, & Company, 1900.

One of 32 copies on Imperial Japan paper.

9

**ANDREWS, WILLIAM LORING.** Gossip About Book Collecting. Illustrated. 2 volumes, 8vo, original illuminated paper covers, gilt top, other edges uncut.

Published by Dodd, Mead, & Company, 1900.

One of 125 copies on Holland paper.

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10

**BACON, FRANCIS.** *The Essaies of Francis Bacon Knight, the King's Soliciter General.* Small 8vo, old calf, marbled edges.  
Imprinted at London by John Beale, 1612.

The first three editions of Bacon's Essays each contain but 10 essays; this, the fourth edition, contains 38 essays, of which 29 appear here for the first time, which renders this essentially a first edition.

The present is a desirable copy, although several headlines are cut into. Rare.

11

**Bibliotheca Anglo-Poetica:** or, a Descriptive Catalogue of a Rare and Rich Collection of Early English Poetry. Illustrated by Occasional Extracts and Remarks, Critical and Biographical. Frontispiece, vignette portraits, etc. 8vo, old morocco, gilt top, other edges uncut. London, Printed by Thomas Davidson, 1815.

12

**BLADES, WILLIAM.** *The Life and Typography of William Caxton, England's First Printer.* With Evidence of his Typographical Connection with Colard Mansion, the Printer at Bruges. Compiled from Original Sources by William Blades. Illustrated. 2 volumes, 4to, original half morocco, uncut.

Published by Joseph Lily, London, 1861.

First Edition. Fine copy. Inserted is the original prospectus of the book, a pamphlet of 6 leaves, and an autograph letter dated 18 Oct. 1882, signed William Blades, in reference to the different editions of this work.

13

**BLADES, WILLIAM.** *The Pentateuch of Printing, with a Chapter on Judges.* With a Memoir of the Author, and List of his Works, by Talbot B. Reed. Illustrated. 4to, original cloth, gilt top, other edges uncut. London, Elliot Stock, 1891.

First Edition.

14

**BOLLIOD-MERMET, LOUIS.** *Crazy Book-Collecting or Bibliomania.* Showing the great folly of collecting rare and curious books, first editions, unique and large paper copies, in costly bindings, etc. 12mo, original cloth, uncut.

New York, Duprat & Co., 1894.

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**Book-Lovers' Almanac for 1893.** With illustrations by Henriot. 12mo, original paper covers, uncut.

New York, Duprat & Co., 1893.

Number 195 of 200 copies on Japan paper.

16

**Book-Lovers' Almanac for 1894.** With etchings by Robida, and other illustrations. 12mo, original paper covers, uncut.

New York, Duprat & Co., 1894.

This is one of 150 copies on Japan paper.

17

**Book-Lovers' Almanac for 1895.** Illustrated. 12mo, original paper covers, uncut.

New York, Duprat & Co., 1895.

This is one of 100 copies on Japan paper.

18

**Book-Lovers' Almanac for 1896.** Illustrated. 12mo, original paper covers, uncut.

New York, Duprat & Co., 1896.

Number 64 of 100 copies on Japan paper.

19

**Book-Lovers' Almanac for 1897.** Illustrated. 12mo, original paper covers, uncut.

New York, Duprat & Co., 1897.

Number 93 of 100 copies on Japan paper.

20

**BRADSTREET, MRS. ANNE.** *The Poems of Mrs. Anne Bradstreet.* (1612-1672.) Together with her Prose Remains. With an Introduction by Charles Eliot Norton. 12 illustrations. 12mo, original boards, uncut.

The Duodecimos, 1897.

132 copies on hand-made paper were printed, of which this is No. 55.

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21

**BRAITHWAITE, RICHARD.** *The Arcadian Princesse; or, The Triumph of Justice.* By Ri Brathwait Esq. Engraved frontispiece by Marshall. Small 8vo, original calf, red edges.

London, Printed by  
Th. Harper for Robert Bostocke, 1635.

First Edition. Very fine copy. Opposite the frontispiece is the leaf of verse "Upon the Frontispiece," wanting in most copies of this scarce book.

22

**BROME, ALEXANDER.** *Songs and Other Poems.* By Alex. Brome, Gent. Brilliant impression of the frontispiece portrait by Hertochs. Small 8vo, brown straight-grain morocco, blind tooled, gilt edges, by Hering. London, Printed for Henry Brome, 1661.

First Edition. Very scarce. This copy contains the four unpagged leaves between pages 32 and 33 and the duplicate pages 127 to 142.

Hering's ticket is on the upper left-hand corner of the first fly-leaf; the binding is a beautiful example of his work.

23

**BROOKE, LORD.** *Certaine Learned and Elegant Workes of the Rt. Hon. Fvlke Lord Brooke,* Written in his Youth, and familiar Exercise with Sir Philip Sidney. Tall 4to, original calf. London, Printed by E. P. for Henry Seyle, 1633.

Fine large copy of the First Edition. The pagination begins with page 23, as in all copies.

24

**BROOKE, STOPFORD.** *English Literature.* 4to, original boards, paper back, uncut. London, Macmillan & Co., 1876.

Large Paper copy of the First Edition.

25

**BROWNING, ELIZABETH BARRETT.** *The Battle of Marathon.* A Poem. By E. B. Barrett. 8vo, original calf, marbled edges. London, Printed for W. Lindsell, 1820.

First Edition of Mrs. Browning's first book. A large copy (8 5-16 x 5 1-16 inches) of this extremely rare volume, in very fine condition. The father of the young Poet had 50 copies printed, and of these, after most diligent searching for years, only 6 are now known to exist. This copy was presented by the young author to her uncle, S. M. Barrett, and has his book-plate.

Facsimile of title-page on verso of this leaf.

(5)

**THE**  
**BATTLE OF MARATHON.**

**A POEM.**

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“ Behold  
What care employs me now, my vows I pay  
To the sweet Muses, teachers of my youth !”

**AKENSIDE.**

“ Ancient of days! August Athena! Where,  
Where are thy men of might, thy grand in soul?  
Gone—glimmering through the dream of things that were.  
First in the race that led to glory's goal,  
They won, and past away.”

**BYRON.**

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**BY E. B. BARRETT.**

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**London :**

**PRINTED FOR W. LINDSELL, 87, WIMPOLE-  
STREET, CAVENDISH-SQUARE.**

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**1820.**



## Arnold Collection of Books and Letters

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26

BROWNING, ELIZABETH BARRETT. *An Essay on Mind*,  
with Other Poems. 12mo, original boards, paper label, uncut.

London, James Duncan, 1826.

First Edition. An uncommonly fine copy of this scarce book.

27

BROWNING, ELIZABETH BARRETT. *An Essay on Mind*,  
with Other Poems. 8vo. London, James Duncan, 1826. *Prometheus Bound*. 12mo. London, Printed and published by  
A. J. Valpy, M. A., 1833. The two books bound together in  
one volume, half morocco, marbled edges.

First Edition. Presentation copies, with autograph inscription on  
title-page of "*An Essay on Mind*": "*From the author, 1842.*"  
and autograph signature on title-page of "*Prometheus Bound*":  
"E. B. Barrett."

Inserted is an autograph letter of 3 very small pages which was  
sent to Mr. Westwood with this copy of "*An Essay on Mind.*"  
The letter is here quoted in full:

"Miss Barrett—inferring *Mr.* Westwood from the handwriting—  
begs his acceptance of the unworthy little book he does her the  
honor of desiring to see.

It is more unworthy than he could have expected when he ex-  
pressed that desire—having been written in very early youth when  
the mind was scarcely free in any measure from trammels & *Popes*,  
&, what is worse, when flippancy of language was too apt to accom-  
pany immaturity of opinion. The miscellaneous verses are, still  
more than the chief poem, 'childish things' in a strict literal sense  
—& the whole volume is of little interest even to its writer except  
for personal reasons—except for the traces of dear affections, since  
rudely wounded, and of that *love* of poetry, which began with her  
sooner than so soon, & must last as long as life does without being  
subject to the changes of life. Little more therefore can remain for  
such a volume than to be humble & shrink from circulation. Yet  
Mr. Westwood's kind words win it to his hands. Will he receive  
at the same moment the expression of touched & gratified feelings  
with which Miss Barrett read what he wrote on the subject of her  
later volumes, still very imperfect altho' more mature & true to the  
*truth within*.—? — Indeed she is thankful for what he said so  
kindly in his note to her.

50 Wimpole street  
Jany. 7<sup>th</sup> 1842."

Book-plate of Thomas Westwood.

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## Arnold Collection of Books and Letters

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28

**BROWNING, ELIZABETH BARRETT.** *Poems.* By Elizabeth Barrett Barrett. 2 volumes in 1. Small 8vo, half morocco, marbled edges. London, Edward Moxon, 1844.

First Edition. Presentation copy, with autograph inscription on fly-leaf:

“To Mr Westwood  
with the author's regards.  
August, 1844.”

Inserted is an autograph letter of 4 pages, which is here printed in full for the first time:

“50 Wimpole Street  
August 22. 1844.  
*Thursday.*”

My dear Mr Westwood, you will start back at this tall, white ghost of my usual note paper!—but take courage I do not premeditate the overwhelming you with a third volume—only my usual sheets are out of my reach,—& I snatch this nearest one, to thank you for your welcome letter, so kind in its candour. *I*, angry that you sh<sup>d</sup> prefer my *Seraphim*? Angry? *No, indeed, INDEED.* I am grateful for the *Seraphim*—and not exacting for the Drama—& all this the more, because of a recent obstinate persuasion that the Drama will have a majority of friends in the end, & perhaps deserve to have them. Nay, why sh<sup>d</sup> I throw *perhapses* over my own impressions, & be insincere to you who have honored me by being sincere? Why sh<sup>d</sup> I dissemble my own belief that the Drama is worth two or three *Seraphims*,—*my own* belief, you know, which is worth nothing—writers knowing themselves so superficially, and having such a natural leaning to their last work. Still, I may say honestly to you, that I have a far more modest value for *the Seraphim* than your kindness suggests,—& that I have seemed to myself to have a clear insight into the fact, that that poem was only borne up by the minor poems published with it, from immediate destruction. There is a want of unity in it, which vexes me to think of,—& the other faults magnify themselves day by day, more & more, in my eyes. Therefore it is not that I *care more* for the Drama, but that I *care less* for the *Seraphim*. Both poems fell short of my aspiration & desire,—but the Drama seems to me fuller, freer, & stronger,—& worth the other three times over. If it has anything ‘new,’ I think it must be something new into which I have lived, for certainly I wrote it sincerely & from an inner impulse. In fact, I never wrote any poem with so much sense of pleasure in the composition, or so rapidly, with continuous flow—from fifty to a hundred lines a day, & quite in a glow of pleasure & impulse all through. Still, you have not been used to see me in blank verse, & there may be something in *that*. That the poem is full of faults & inefficiencies I do not in the least doubt. I have vibrated between exaltations and despondencies, in the cor-

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recting & printing of it,—though the *composition* went smoothly to an end—and I am prepared to receive the bastinado to the critical degree, I do assure you. The few opinions I have yet had, are all to the effect that my advance on the former publication is very great & obvious—but then I am aware that people who thought *exactly the contrary* wd be naturally backward in giving me *their* opinion. The sincerity, the honest pure-hearted sincerity, for which I so earnestly thank *you*, has scarcely had time to act & express itself with readers in general, neither has the *dispepsy*. Indeed I thank you most earnestly. Truth & kindness,—how rarely do they come together! I am very grateful to you. It is curious that “Duchess May” is not a favorite of mine, & that I have sighed one or two secret wishes toward its extirpation,—but other critics besides yourself have singled it out for praise, in private letters to me. There has been no printed review yet I believe—& when I think of them, I try to think of something else—for with no private friends among the critical body, (not that I cd desire to owe security in such a matter, to private friendship) it is awful enough, this looking forward to be reviewed. Never mind. The ultimate prosperity of a book lies far above the critics, & can neither be mended nor made, nor unmade, by *them*.

The little poem called ‘The Claim in an allegory’ could not find page-room, & it did not find enough favour with me, to force page-room. That is the fact.

Dear Mr Westwood, with a repetition of warm & earnest thanks to you & yours—to you & my other Enfield friends—for your kindness, your sympathy, &, above all, your *candour*,

I beg you to believe me

most faithfully yours

Elizabeth B Barrett.”

Book-plate of Thomas Westwood.

29

BROWNING, ELIZABETH BARRETT. *Sonnets*. By E. B. B. 12mo, dark blue crushed levant morocco extra, uncut, by the Club Bindery. Reading [Not for publication], 1847.

First Edition. Of this privately printed little volume only a very few copies are known. None has heretofore been sold at auction either in England or in this country. The present copy was formerly owned by Charles Kingsley, to whom it was presented by Miss Mitford, who had charge of the printing of the book for the author. The emblematic binding is a most beautiful example of the artistic work of the Club Bindery.

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30

**BROWNING, ELIZABETH BARRETT.** *The Runaway Slave at Pilgrim's Point.* 8vo, original paper covers, uncut, unopened, and unstitched. London, Edward Moxon, 1849.

First Edition. Only a few uncut copies are known of this rare pamphlet. The present copy is in sheets folded and laid in the wrapper, and is in the finest possible condition. It measures  $8\frac{1}{4} \times 5\frac{1}{4}$  inches.

31

**BROWNING, ELIZABETH BARRETT.** *Casa Guidi Windows.* Small 8vo, original cloth. London, Chapman & Hall, 1851.

First Edition. Presentation copy, with autograph inscription on half-title:

"To M<sup>rs</sup> Procter  
with the author's kind  
regards."

32

**BROWNING, ELIZABETH BARRETT and ROBERT.** *Two Poems.* 8vo, original paper covers, uncut.

London, Chapman & Hall, 1854.

First Edition. Scarce.

33

**BROWNING, ELIZABETH BARRETT.** *Aurora Leigh.* 8vo, original cloth, uncut. London, Chapman & Hall, 1857.

First Edition.

34

**BROWNING, ELIZABETH BARRETT.** *Poems Before Congress.* 8vo, original cloth, uncut. London, Chapman & Hall, 1860.

First Edition. Presentation copy, with autograph inscription of Anna Barrett, sister of Mrs. Browning, on fly-leaf.

35

**BROWNING, ELIZABETH BARRETT.** *Poems Before Congress.* 8vo, original cloth, uncut. London, Chapman & Hall, 1860.

First Edition.

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36

**BROWNING, ELIZABETH BARRETT.** *Last Poems.* Small 8vo, vellum. London, Chapman & Hall, 1862.

First Edition. Presentation copy, with Robert Browning's autograph inscription:

"Dearest Isa Blagden  
from R B.

London, March 25. 1862."

Miss Blagden was one of Mrs. Browning's most intimate friends, and was with her when she died.

37

**BROWNING, ELIZABETH BARRETT.** *The Greek Christian Poets and the English Poets.* Small 8vo, original cloth, uncut. London, Chapman & Hall, 1863.

First Edition.

38

**BROWNING, ELIZABETH BARRETT.** *The Letters of Elizabeth Barrett Browning.* Edited with biographical additions by Frederic G. Kenyon. With portraits. 2 volumes, small 8vo, original cloth, uncut. London, Smith, Elder, & Co., 1897.

First Edition.

39

**BROWNING, ELIZABETH BARRETT.** *A Study of Elizabeth Barrett Browning.* By Lilian Whiting. Small 8vo, original cloth. Boston, Little, Brown, and Co., 1899.

First Edition.

40

**BROWNING, ROBERT, Senior.** *Original Manuscript of the Poem "Hamelin."* 20 pages, 4to, half brown morocco, by Tout.

"This poem, founded upon the 'Pied Piper' legend, was written by the father of Robert Browning, who dabbled a good deal in verse. Mr. Browning, some two years before his death, told Mr. T. J. Wise (who showed him this MS. on behalf of its then owner) that his father wrote the poem while he, R. B., was in Germany. That upon his (R. B.'s) return to England Mr. Browning Senr. showed this very MS. to his son—who afterwards composed his own work upon the same subject.—This MS. was given by Mr. Browning Sr. to a lady, who sold it immediately after the poet's death.—"

—*Manuscript note on fly-leaf of this volume.*

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41

**BROWNING, ROBERT. Pauline; A Fragment of a Confession.** 8vo, original boards, paper label, uncut.

London, Saunders and Otley, 1833.

First Edition. Extremely rare. There is a torn hole in the text of one of the leaves (signature A11); otherwise this is a very fine copy. The present owner, after endeavoring for years to obtain an uncut copy in the original binding, secured this one at auction, at Sotheby's, last December. Only 11 copies are known to exist.

Facsimile of title-page opposite.

42

**BROWNING, ROBERT. Paracelsus.** Small 8vo, original boards, paper label, uncut.

London, Effingham Wilson, 1835.

A very fine copy of the scarce First Edition.

43

**BROWNING, ROBERT. Strafford: An Historical Tragedy.** 8vo, original paper covers, paper label on front cover, uncut.

London, Printed for Longman,

Rees, Orme, Brown, Green, & Longman, 1837.

First Edition. An unusually fine copy of this scarce book. More than half the leaves are unopened.

44

**BROWNING, ROBERT. Sordello.** Small 8vo, cloth, paper label, uncut.

London, Edward Moxon, 1840.

First Edition. The copies of the book as originally issued were bound in boards with paper label. Later the publisher's unbound stock of the first edition was bound in green cloth, with the original paper label; the present copy is one of these.

45

**BROWNING, ROBERT. Poems.** 2 volumes, small 8vo, original cloth, uncut.

London, Chapman & Hall, 1849.

First Edition.

46

**BROWNING, ROBERT. Christmas-Eve and Easter-Day.** A Poem. Small 8vo, original cloth, uncut.

London, Chapman & Hall, 1850.

First Edition.

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**P A U L I N E ;**

▲

**FRAGMENT OF A CONFESSION.**

Plus ne suis ce que j'ai été,  
Et ne le saurois jamais être.  
M. A. NOT.

**LONDON :**  
**SAUNDERS AND OTLEY, CONDUIT STREET.**  
**1833.**

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47

**BROWNING, ROBERT.** *Cleon.* Small 8vo, crushed levant morocco, top edges gilt, other edges uncut, by Rivière and Sons.  
London, Edward Moxon, 1855.

First Edition. Rare. Only a few copies were printed for the author's use.

48

**BROWNING, ROBERT.** *The Statue and the Bust.* Small 8vo, crushed levant morocco, top edges gilt, other edges uncut, by Rivière and Sons.  
London, Edward Moxon, 1855.

First Edition. Rare. Only a few copies were printed for the author's use.

49

**BROWNING, ROBERT.** *Men and Women.* 2 volumes, small 8vo, original cloth, uncut. London, Chapman & Hall, 1855.

First Edition. Mrs. Anna Jameson's copy, with her autograph signature on fly-leaf of volume 2, and a few comments in her handwriting on several pages.

50

**BROWNING, ROBERT.** *Gold Hair: A Legend of Pornic.* Small 8vo, blue crushed levant morocco, gilt top, other edges uncut, by Zaehnsdorf. London, 1864.

First Edition. Scarce. Only a few copies were printed for the author's use. Original plain blue-granite paper covers bound in.

Inserted is an unpublished autograph letter of 1¼ pages, with envelope addressed

"Miss Browning,  
1. Maitland Park Crescent,  
Haverstock Hill,  
N. W."

The letter is here given in full.

"19 Warwick Crescent,  
Upper Westbourne Terrace, W.  
Aug. 1. '63.

My dear Louise,

Where there is a will there is not always a way; and here am I going without that visit to you which I fully meant to indulge in. I have of late been working hard all day up to the last minute—I can hardly be so occupied another season. Will you forgive me? and believe that, as soon as I return, one of my first attempts will be to see you? I go to the old place in Bretagne where I stayed last year—my father & sister accompanying me, of course, as well as the Boy, whom you will make acquaintance with, one day.

All kindest regards to you all  
from

yours affectionately ever

Robert Browning."

The "old place in Bretagne" was Pornic, and "Gold Hair" was written there during the visit of 1863.



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51

**BROWNING, ROBERT. *Dramatis Personæ*.** Proof copy, with manuscript revisions made before the publication of the first edition. Small 8vo, half calf, sprinkled edges. [London, 1864.]

On the fly-leaf of this unique volume is written:

"This is the first copy of *Dramatis Personæ* that ever came from the press, and was presented to me by its author, all the writing and corrections in it (except this note) being in his own handwriting. M D Conway."

Inserted is an autograph note which apparently was written by Browning when he called at Conway's house to leave the volume. It is here quoted in full.

"Dear Mr. Conway, Here are the proofs which I promised: they will be published on or after the 21<sup>st</sup> May. I rely on your entirely keeping them to yourself, as, with one exception, nobody has seen them. Yours very truly Robert Browning

April 26, '64"

On the fly-title of the poem "James Lee" is written in Browning's autograph:

"DRAMATIS PERSONÆ  
by  
Robert Browning.  
To be Published May 21<sup>st</sup>."

The other writing and corrections by Browning are too numerous to mention here in detail.

52

**BROWNING, ROBERT. *Dramatis Personæ*.** 8vo, original cloth, uncut. London, Chapman & Hall, 1864.

First Edition. Presentation copy, with autograph inscription on half-title:

"Reuben Browning  
from his very affectionately  
R Browning.  
June 16. '64."

Reuben Browning was the uncle of the Poet.

53

**BROWNING, ROBERT. *Selections from the Works of Robert Browning*.** 8 parts, small 4to, original paper covers, uncut. London, Edward Moxon & Co., 1865.

First Edition. Scarce in this form. There is a steel portrait of Browning, by Baker, in part 8.

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## Arnold Collection of Books and Letters

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54

BROWNING, ROBERT. *The Ring and the Book*. Proof copy, with manuscript revisions made before the publication of the first edition. 4 volumes bound in 2; each lettered on back, "Browning Revises." London, 1868.

The book containing volumes 1 and 2 is a small 8vo, cloth, uncut, while the book containing volumes 3 and 4 is a folio, cloth, sprinkled edges, with the text printed on one side only of each leaf—actually the proofs taken before the type was arranged into pages of the size adopted for the volumes as published; that is, they are *galley proofs*.

*These two highly interesting volumes contain hundreds of autograph corrections, both textual and typographical, made by Browning himself.*

Inserted is an autograph letter of 4 pages, which is here printed for the first time.

"19, Warwick Crescent,  
Upper Westbourne Terrace, W.

My dear Mr Conway,

Oct. 30. '68.

I am, now even, hardly in a position to say exactly what I can do about the sheets; still the presumption is that I may be able to let you have them in the course of next week. It is arranged that *two* volumes shall appear in the U. S. on Dec. 1; & the third & fourth, also together, on March 1. Hence the publication of vol. 2. will anticipate the appearance of the English edition by a month. I have, therefore, to furnish you with *the whole* of the half, if it would be of service, and I do so—on the stipulation, now obligatory,—since the property in the poem is no longer mine, on either side of the Atlantic,—that, *here*, you make no use of the *second* volume before its appearance (nor, of course, of the first)—and, in America, that you engage to give nothing that may *precede* the regular publication of reviews,—and that you will be expressly answerable for your directions on this head being obeyed by the editor of the newspaper which you furnish with criticism,—on this stipulation,—if you will please to repeat it,—I will send the sheets. You know very certainly that, so far as yourself are concerned, I need no such assurance: but I should be seriously in fault if I omitted these precautions, and, by a misunderstanding anywhere, really broke my engagements,—to which it would amount. *Here* I am in no anxiety,—but it will be for you to take care,—by abstaining from any premature transmission of your M.S.,—that nobody can possibly pretend to mistake your intentions, and so subject me to treatment I should least like. Will you kindly inform me on all these points? I was sorry to miss your visit the other afternoon.

Ever most truly yours

Robert Browning.

I have said only the business—saying only what I am bound to be precise about: why should I add, what you must understand so well, that, for the rest, I value properly the attention you will give, and the sympathy, to my work? My own interest that you should put them into play, as you have so often done, is so obvious that I dwell the more determinedly on the other side of the question. Pray remember me to Mrs. Conway."

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55

**BROWNING, ROBERT.** *The Ring and the Book.* 4 volumes, small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1868-1869.

First Edition.

56

**BROWNING, ROBERT.** *Helen's Tower.* Square folio, 2 leaves, page measure  $7\frac{1}{2} \times 9\frac{1}{2}$  inches. The poem, in large type, is on the first page of the first leaf; the other leaves are blank.

Privately printed; dated April 26, 1870.

First Edition. Very rare. This sonnet is a tribute to the memory of Helen, mother of Lord Dufferin; it was suggested by the memorial tower erected by her son on his estate at Clandeboye. Tennyson's poem of the same title is a like memorial.

57

**BROWNING, ROBERT.** *Balaustion's Adventure.* Including A Transcript from Euripides. Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1871.

First Edition.

58

**BROWNING, ROBERT.** *Prince Hohenstiel-Schwangau. Saviour of Society.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1871.

First Edition. Presentation copy, with autograph inscription on title-page:

"Ernst Benzon—from his  
affectionate friend

Dec: 18. '71.

Robert Browning."

59

**BROWNING, ROBERT.** *Prince Hohenstiel-Schwangau. Saviour of Society.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1871.

First Edition.

60

**BROWNING, ROBERT.** *Fifine at the Fair.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1872.

First Edition.

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61

**BROWNING, ROBERT.** *Red Cotton Night-Cap Country, or Turf and Towers.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1873.

First Edition. Presentation copy, with autograph inscription on title-page:

“Miss Heaton—with the  
affectionate regards of R B.”

62

**BROWNING, ROBERT.** *The Inn Album.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1875.

First Edition.

63

**BROWNING, ROBERT.** *Aristophanes' Apology*, including A Transcript from Euripides, being the Last Adventure of Balaustion. Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1875.

First Edition.

64

**BROWNING, ROBERT.** *Pacchiarotto, and How He Worked in Distemper: With Other Poems.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1876.

First Edition. Inserted is a quotation, in Browning's handwriting, from “Of Pacchiarotto, and How He Worked in Distemper,” as follows:

“Query: Was ever a quainter  
Crochet than that of the painter  
Giacomo Pacchiarotto  
Who took ‘Reform’ for his motto?

[Signed] Robert Browning.

London, Dec. 31. '76.”

This identical autograph was sold at the Foote sale in 1895 with a rebound copy of the book.

65

**BROWNING, ROBERT.** *The Agamemnon of Æschylus.* Small 8vo, original cloth, uncut.

London, Smith, Elder, & Co., 1877.

First Edition.

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66

**BROWNING, ROBERT.** *La Saisiaz: The Two Poets of Croisic.*  
16mo, original cloth, uncut. London, Smith, Elder, & Co., 1878.  
First Edition.

67

**BROWNING, ROBERT.** *Dramatic Idyls.* Small 8vo., original  
cloth, uncut. London, Smith, Elder, & Co., 1879.  
First Edition.

68

**BROWNING, ROBERT.** *Dramatic Idyls.* Second Series. Small  
8vo, original cloth, uncut. London, Smith, Elder, & Co., 1880.  
First Edition.

69

**BROWNING, ROBERT.** *Jocoseria.* Small 8vo, original cloth, uncut.  
London, Smith, Elder, & Co., 1883.

70

**BROWNING, ROBERT.** *Parleyings with Certain People of  
Importance in Their Day, etc.* Small 8vo, original cloth,  
uncut. London, Smith, Elder, & Co., 1887.

71

**BROWNING, ROBERT.** *Asolando: Fancies and Facts.* Small  
8vo, original cloth, uncut. London, Smith, Elder, & Co., 1890.  
First Edition.

72

**BROWNING, ROBERT.** *Of "Fifine at the Fair," "Christmas  
Eve and Easter Day," and Other of Mr. Browning's Poems.*  
By Jeanie Morison. Small 8vo, original cloth.  
William Blackwood and Sons, Edinburgh, 1892.  
First Edition.

73

**BROWNING, ROBERT.** *Personalia.* By Edmund Gosse. Fron-  
tispiece portrait of Browning. Small 8vo, original vellum-paper  
boards, gilt top, other edges uncut. London, T. Fisher Unwin, 1891.  
First Edition.

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74

**BROWNING, ROBERT AND ELIZABETH BARRETT.** *The Letters of Robert and Elizabeth Barrett Browning, 1845-1846.* With portraits and facsimiles. 2 volumes, small 8vo, original cloth, uncut. London, Smith, Elder, & Co., 1899.  
First Edition.

75

**BURTON, ROBERT.** *The Anatomy of Melancholy.* Engraved title by C. le Blon, with portrait of the Author. Tall 4to, old sheep, red edges. Oxford, Printed for Henry Cripps, 1628.  
A good copy of the Third Edition. Book-plate of Samuel Cowper Brown.

76

**CAREW, THOMAS.** *Poems.* By Thomas Carew, Esquire. Small 8vo, crushed red levant morocco, edges gilt on the rough, by Bedford. London, Printed by I. D. for Thomas Walkley, 1640.  
Fine copy of the rare First Edition. A few page numbers slightly cut into.

77

**CAREW, THOMAS.** *Poems.* By Thomas Carew, Esquire. Small 8vo, original calf, sprinkled edges. London, Printed by I. D. for Thomas Walkley, 1642.  
Second Edition, revised and enlarged. Very fine copy of this scarce book. From the Earl of Westmoreland's library and with his autograph book-plate, dated 1856.

78

**CARTWRIGHT, WILLIAM.** *Comedies: Tragi-Comedies, With Other Poems.* Fine impression of the frontispiece portrait by Lombart. 8vo, brown crushed levant morocco, edges gilt on the rough, by Revère. London, Printed for Humphrey Moseley, 1651.

First Edition. Large copy, containing the duplicate leaves of signatures UI, UII, UIII, and the cancelled leaf of commendatory verses by Henry Davidson and R. Watkins. Thomas Warton's autograph signature is mounted on the inside of the front cover, and his manuscript notes appear throughout the volume. Inserted is an autograph letter by Thomas Park referring to this book.

Book-plate of James Bindley, and his autograph inscription on fly-leaf, signed "J. B. 1800," explaining why he preferred this to many better copies.

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79

**CASTLE, EGERTON.** *English Book-Plates, Ancient and Modern.* Illustrated. 4to, original cloth, gilt top.

London, George Bell & Sons, 1893.

First Edition.

80

**CAWDRAY, ROBERT.** *A Treasurie or Store-House of Similies: Both Pleasaunt, delightfull, and profitable for all Estates of Men in generall.* 4to, boards, leather back, yellow edges.

London, Printed by Tho. Creed, 1600.

First Edition. Good copy.

81

**CHATTERTON, THOMAS.** *Poems, Supposed to have been written at Bristol by Thomas Rowley, and Others, in the fifteenth century.* 8vo, old half calf.

London, Printed for

T. Payne and Son, 1777.

Second Edition, with an appendix which does not appear in the earlier issue.

82

**CHAUCEER, GEOFFREY.** *The woorkes of Geffrey Chaucer, newly printed, with diuers addicions, whiche were neuer in printe before: With the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Burie. As in the table more plainly dooeth appere.* Folio, Black-Letter.

Imprinted at London, by Iohn Kyngston, for Iohn Wight, dwellyng in Poules Churchyarde, Anno 1561.

Very fine, large, and perfect copy of this scarce edition. Some leaves water-stained.

A large woodcut of Chaucer's arms occupiess about two-thirds of the title-page, with the date 1560 under the helmet, and these lines of verse in a compartment below:

"Vertue florisheth in Chaucer still,  
Though death of hym, hath wrought his will."

83

**COLERIDGE, S. T.** *Christobel: Kubla Khan, A Vision; The Pains of Sleep.* By S. T. Coleridge, Esq. 8vo, buff calf, top edges gilt, other edges uncut.

London, Printed for John Murray, 1816.

First Edition. Fine copy.

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84

**CORBET, RICHARD.** *Certain Elegant Poems*, Written by Dr. Corbet. Small 8vo, sprinkled calf, gilt edges, by Rivière. London, printed by R. Cotes for Andrew Croke, 1647.  
First Edition. Fine copy. Rare.  
With the extra pages 55 to 85, printed later than 1647 and added to some copies of the first issue.

85

**CORBET, RICHARD.** *Poetica Stromata*, or a Collection of Sundry Pieces in Poetry: Drawne by the known and approued hand of R. C. Small 8vo, original vellum. n. p., Anno 1648.  
This is the Second Edition of "Certain Elegant Poems." A remarkably fine and very large copy of this rare volume.

86

**COTTON, CHARLES.** *Poems on Several Occasions.* Written by Charles Cotton, Esq. 8vo, old calf, extra. London, Printed for Tho. Basset, Will. Hinsman and Tho. Fox, 1689.  
First Edition. Fine copy.

87

**COVERDALE, MILES.** *Certain most godly, fruitful, and comfortable letters* of such true Saintes and holy Martyrs of God, as in the late bloodye persecution here within this Realme, gaue their lyues for the Defence of Christes holy gospel: written in the tyme of theyr affliction and cruell imprysonment. Square 8vo, Black-Letter, old calf, blind tooled, gilt edges.  
Imprinted at London by John Day, 1564.

First Edition. Scarce.  
Two book-plates of William Hopkinson and one of E. H. Firth.

88

**COWLEY, ABRAHAM.** *The Mistresse, or Seuerall Copies of Love-Verses.* Written by Mr. A. Cowley. Small 8vo, original sheep, sprinkled edges. London, Printed for Humphrey Moseley, 1647.

First Edition. Fine copy, except that a piece has been torn from signature H2 and rudely repaired. Following the text is "A Table of the Heads in this Poem" on 6 pages, and Humphrey Moseley's list of his publications covering 16 pages. Among the books thus advertised are the poems of Suckling, Donne, Waller, Fanshawe, Carew, Milton, Shirley, Crashaw, Quarles, Shakespeare, Stanley, and Cartwright.



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89

**COWPER, WILLIAM.** *Poems* by William Cowper; *The Task*, a Poem in Six Books. By William Cowper. 2 volumes, 8vo, sprinkled calf, gilt edges.

London, Printed for

T. Johnson, 1782 and 1785.

First Edition of each volume.

90

**COWPER, WILLIAM, and JOHN NEWTON.** *Olney Hymns*, in Three Books. 12mo, old half-calf.

London, Printed and

Sold by W. Oliver, 1779.

First Edition.

91

**CRASHAW, RICHARD.** *Steps to the Temple.* Sacred Poems, With other Delights of the Muses. By Richard Crashaw. Small 12mo, original sheep.

London, Printed by

T. W. for Humphrey Moseley, 1646.

First Edition, and a very tall copy, with the edges of some leaves uncut, but water stained, binding loose, and the margins of a few leaves cut close. The armorial book-plate of the Right Hon<sup>ble</sup> John Lord Hervey, dated March the 23<sup>d</sup>, 1702, is on the back of the title-leaf. Two names written on title-page. An exceedingly rare book in any condition.

92

**CRISOSTOME, S.** *Homilia.* 21 Homilies of St. Chrysostom. 8vo, original calf, cracked.

n. p., 1479.

Printed with Gothic type. A beautiful example of fifteenth century typography. The book has very wide margins, and is in fine condition throughout. Inserted is a description of the volume with notes in regard to the Author.

Autograph of Charles Jordan on fly-leaf, with the statement "Cost me £XU/RV/—"

93

**D'AVENANT, WILLIAM.** *Gondibert: A Heroic Poem.* Written by S<sup>r</sup> William D'Avenant. 4to, original calf, rebacked.

London, Printed by

Tho. Newcomb for John Holden, 1651.

First Edition. Fine large copy.

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## Arnold Collection of Books and Letters

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94

**DE VINNE, THEODORE L.** *Brilliantes*. A Setting of Humorous Poetry in Brilliant Types. 48mo, original morocco extra, gilt edges. New York, The De Vinne Press, 1888.

This tiny volume was privately printed by Mr. De Vinne for presentation purposes. It is a marvel of printing from small types. Scarce.

95

**DIBDIN, T. F.** *The Library Companion; or the Young Man's Guide, and the Old Man's Comfort, in the Choice of a Library*. 8vo, original boards, paper label, uncut.

London, Printed for Harding, Triphook, and Lepard and J. Major, 1825.

Second Edition.

96

**DOBSON, AUSTIN.** *A Postscript to Dr. Goldsmith's Retaliation, Being an Epitaph on Samuel Johnson, LL. D.* 4to, unstitched as issued, uncut. [London,] Printed in June, 1896.

Only a few copies were made of this privately printed pamphlet. Austin Dobson's autograph signature is on the front cover.

97

**DOBSON, AUSTIN.** *Verses Read at the Dinner of the Omar Khayyám Club, on Thursday, 25th March, 1897.* 8vo, original paper covers, uncut.

London, Printed at the Chiswick Press, 1897.

The edition of this Poem consisting of 100 copies was printed for Edmund Gosse to be presented to the members of the Omar Khayyám Club as a memento of his Presidency.

98

**DOBSON, AUSTIN.** *A Paladin of Philanthropy, and Other Papers.* 12mo, original cloth, gilt top, other edges uncut.

London, Chatto & Windus, 1899.

First Edition.

99

**DONNE, JOHN.** *Legatus Opus Caroli Paschalii.* Small 8vo, old calf. Rothomagi, 1598.

John Donne's copy, with his autograph on the title-page.

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## Arnold Collection of Books and Letters

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100

**DONNE, JOHN.** Poems, by J. D. With Elegies On The Authors Death. 4to, dark blue crushed levant morocco extra, gilt edges, by Rivière. London, Printed by M. F. for John Marriot, 1633.  
First Edition. This very fine and large copy has the two leaves with "The Printer to the Understanders" and "Hexastichon Bibliopolæ," often missing.

101

**DONNE, JOHN.** Poems, By J. D. With Elegies On The Author's Death. Brilliant impression of the frontispiece portrait by Marshall, with the stanza by Izaak Walton. Small 8vo, blue morocco extra, gilt edges, by Bedford.  
London, printed by M. F. for John Marriot, 1635.  
Second Edition. A fine large copy of this scarce book.

102

**DONNE, JOHN.** Letters to Severall Persons of Honour. Brilliant impression of the frontispiece portrait by Lombart. 4to, original sheep, rebounded.  
London, Printed by J. Flesher, for Richard Marriot, 1651.  
First Edition. Very fine large copy.

103

**DRAYTON, MICHAEL.** Poems: By Michael Drayton Esquire. Small 8vo, green crushed levant morocco, edges gilt on the rough, by Bedford. London, Printed for N. Ling, 1605.  
First Collected Edition. Fine copy.

104

**DRAYTON, MICHAEL.** Poems by Michael Drayton Esquyer. Collected into one Volume. With sondry peeces inserted never before Imprinted. Engraved title, and engraved portrait of the author on verso of printed title. Tall 4to, buff polished calf extra, gilt edges, by Rivière.  
London, Printed by W. Stansby for John Smethwicke [1619].  
Very fine and very large copy of the most complete and best of the collected editions of Drayton.  
Besides the engraved and printed titles mentioned above, there are six separate printed title-pages to the various parts, all dated 1619.  
Small portion of blank margin of engraved title-page skillfully mended.  
Book-plate of E. H. Bierstadt.

## Arnold Collection of Books and Letters

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105

**DRYDEN, JOHN.** *Annus Mirabilis; The Year of Wonders,*  
1666. An Historical Poem. Small 8vo, original sheep.  
London, Printed for Henry Herringman, 1667.  
First Edition. Very scarce.

106

**DRYDEN, JOHN.** *The Wild Gallant: A Comedy.* As it was  
Acted at the Theater-Royal, by His Majesties Servants. Written  
by John Dryden, Esq. 4to, boards, leather label.  
In the Savoy. Printed by  
Tho. Newcomb, for H. Herringman, 1669.  
First Edition of the first drama written by Dryden.

107

**DRYDEN, JOHN.** *The Rival Ladies.* A Tragi-Comedy. As it  
was Acted at the Theatre-Royal. Written by John Driden,  
Esquire. 4to, boards, leather label.  
London, Printed for H. Herringman, 1669.  
First Edition.

108

**DRYDEN, JOHN.** *Religio Laici, or a Laymans Faith.* A  
Poem. Written by Mr. Dryden. 4to, half green calf.  
London, Printed for Jacob Tonson, 1682.  
First Edition.  
Book-plate of E. H. Bierstadt.

109

**DRYDEN, JOHN.** *The Medall.* A Satyre against Sedition. By  
the Authour of Absalom and Achitopbel. 4to, half red levant  
morocco, gilt top. London, Printed for Jacob Tonson, 1682.  
First Edition. Fine copy.  
Book-plate of E. H. Bierstadt.

110

**DRYDEN, JOHN.** *The Hind and the Panther.* A Poem, In  
Three Parts. 4to, olive crushed levant morocco, gilt edges.  
London, Printed for Jacob Tonson, 1687.  
A fine large copy of this very rare book, with the leaf of license,  
usually wanting, dated "April the 11th 1687."  
Margin of title-page skillfully mended.

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## Arnold Collection of Books and Letters

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111

**DRYDEN, JOHN.** *Britannia Rediviva: A Poem on the Birth of the Prince.* 4to, half crushed red levant morocco, gilt top, by Bradstreet's. London, Printed for J. Tonson, 1688.

First Edition.

Book-plate of E. H. Bierstadt.

112

**DU BARTAS, G. S.** *Du Bartas, His Deuine Weekes and Workes Translated: And Dedicated to the Kings most excellent Maiestie,* by Joshua Sylvester. Engraved title, by Hole. 4to, original calf, rebacked.

Printed at London for Humfrey Lownes, 1611.

Fourth Edition. Prince Henry's copy, with his arms and initials stamped in gold on both the front and back covers. Sylvester was Prince Henry's tutor. This book was so popular that no less than 30 editions were printed in 6 years. No perfect copy of the first edition is known.

113

**ELIOT, GEORGE.** *George Eliot's Life as Related in her Letters and Journals.* Arranged and Edited by Her Husband, J. W. Cross. Illustrated. 3 volumes, 12mo, original cloth, uncut.

Edinburgh, William Blackwood & Sons, 1885.

First Edition. Presentation copy, with autograph inscription "To William Wood with affectionate remembrance from J. W. Cross London 21 Jany. 1885."

114

**ELYOT, THOMAS.** *The Boke Named the Govuernour deuised by syr Thomas Elyot knight.* Small 8vo, original calf.

Londini, Thomæ Bertheleti, 1544.

Very large and fine copy. Printed in black-letter. The date on the colophon differs from that on the title, being M.D.XLVI.

115

**EVE, G. W.** *Decorative Heraldry. A Practical Handbook of Its Artistic Treatment.* Illustrated. 4to, original cloth, gilt top.

London, George Bell & Sons, 1897.

First Edition.

## Arnold Collection of Books and Letters

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116

**EUCLID.** *The Elements of Geometrie* of the most auncient Philosopher Euclide of Megara. Faithfully (now first) translated into the Englishe toung, by H. Billingsley. With a very fruitfull Preface by M. I. Dee. Engraved title. Illustrated with diagrams. Folio, original blind-stamped calf.

At London, Printed by John Daye, 1570.

First Edition of the first English translation of Euclid. Very fine copy. Scarce.

Portions of some of the diagrams are printed separately and are attached so that they may be lifted for demonstrations of the figures.

On the last page is Daye's portrait and colophon.

117

**FIELD, EUGENE.** *With Trumpet and Drum.* 8vo, original boards, Japan paper back, gilt top, other edges uncut.

New York, Charles Scribner's Sons, 1892.

First Edition. Number 71 of 250 copies printed on Large Paper.

118

**FIELD, EUGENE.** *Second Book of Verse.* 8vo, original half cloth, leather label, gilt top, other edges uncut.

Chicago, Melville E. Stone, 1892.

First Edition. Large Paper copy.

119

**FIELD, EUGENE.** *Love Songs of Childhood.* 8vo, original vellum, gilt top, other edges uncut.

New York, Charles Scribner's Sons, 1894.

First Edition. Number 37 of 106 copies on Large Paper, printed from type on Van Gelder paper.

120

**FIELDING, HENRY.** *The History of Tom Jones, A Foundling.* 6 volumes, 12mo, original calf.

London, Printed for A. Millar, 1749.

First Edition. Fine copy.

121

**[FIELDING, HENRY.]** *The History of Tom Jones the Foundling, in his Married State.* 12mo, original calf.

London, Printed for J. Robinson, 1750.

First Edition. This book was not written by Fielding, but is usually catalogued under his name as above.

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## Arnold Collection of Books and Letters

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122

**FIELDING, HENRY.** *Amelia.* 4 volumes, 12mo, original calf.  
London, Printed for A. Millar, 1752.  
First Edition. Fine copy.

123

**FIELDING, HENRY.** *The Journal of A Voyage to Lisbon.*  
By the late Henry Fielding, Esq; 12mo, original calf.  
London, Printed for A. Millar, 1755.  
First Edition. With old armorial book-plate.  
Fine copy.

124

**FIELDING, HENRY.** *The Journal of a Voyage to Lisbon.*  
By Henry Fielding. With Introduction and Notes by Austin  
Dobson. 8vo, original boards, vellum back, uncut.  
London, Printed and issued by  
Charles Whittingham & Co., 1892.  
This is number 17 of 25 copies printed on Japanese vellum.

125

**FLECKNOE, RICHARD.** *Rich. Flecknoe's Ænigmatical Characters.* Being Rather a new Work, then new Impression of the  
old. Small 8vo, old calf, sprinkled edges. London, Printed by  
R. Wood, for the Author, in the year 1665.  
Second Edition. Lowndes states that according to Malone the  
Characters vary in each edition. This copy contains 78 Characters.  
Characters 75, 76, and 78 are defaced by pen marks.  
Book-plate of E. H. Bierstadt.

126

**FLETCHER, PHINEAS.** *The Purple Island, or The Isle of  
Man: Together with Piscatorie Eclogs and other Poeticall Mis-  
cellanies.* By P. F. 4to, sprinkled calf extra, gilt edges, by  
Bedford.  
Printed by the  
Printers to the Universitie of Cambridge, 1633.

First Edition. A fine copy of this scarce book. It has the two  
blank leaves before the title to the second part and the leaf at the  
end of the volume containing the verses "To my deare friend, the  
Spencer of this age," by Francis Quarles. These three leaves are  
frequently wanting. There is no blank leaf before the first title.

## Arnold Collection of Books and Letters

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127

**FLETCHER, PHINEAS.** *Locustæ, Vel Pietas Iesvitica.* Per Phineam Fletcher. Apud Thomam & Ioannem Bvcke, 1627.  
**The Locusts, or Apollyonists.** By Phineas Fletcher.

Printed by Thomas Bvcke and Iohn Bvke, 1627.

Both in one volume, 4to, brown morocco extra, gilt edges, by Pratt.  
First Edition of each part.

A fine copy of this very rare volume, with the preliminary leaf, blank but for a small woodcut, commonly wanting.

128

**FORD, PAUL LEICESTER.** *The New-England Primer.* A History of Its Origin and Development with a reprint of the Unique Copy of the Earliest Known Edition and many fac-simile Illustrations and Reproductions. Illustrated. Square 8vo, boards, morocco back, uncut.

New York, Dodd, Mead, and Company, 1897.

No. 250 of 425 copies printed on American hand-made paper.

129

**FRANKLIN, BENJAMIN.** *Facsimile of Poor Richard's Almanack for 1733.* With an Introduction by John Bigelow and Notes on the Portraits. 12mo, original boards, uncut.

The Duodecimos, Printed at the De Vinne Press, 1894.

This is number 78 of 132 copies on hand-made paper.

There are 14 portraits of Franklin in the volume.

130

**FRANKLIN Imprint.** *The Pennsylvania Gazette.* Number 425. From January 27 to February 3, 1736-7. Folio, uncut. Philadelphia, Printed by B. Franklin, 1736,7.

Very scarce.

131

**FROISSART, JOHN.** *Here begynnith the firste volum of Sir John Froissart: of the Cronycles of Englande, Fraunce, Spayne, Portyngale, Scotlande, Bretaine, Flaunders: and other places adioynyng.* Translated oute of Frenche into oure materall Englysshe tongue, by John Bouchier knyghte, lorde Berners: Full-page woodcut of a coat-of-arms on back of title-leaf. Folio, Black-Letter, red levant morocco, gilt edges.

Imprinted at London by Wyllyam Myddylton [1525].

Remarkably large copy of the first book of Froissart's Chronicles. Lower corner of margin of title-leaf repaired. More or less worm-holes in all the leaves. Scarce.

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## Arnold Collection of Books and Letters

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132

**GOLDSMITH, OLIVER.** *The Memoirs of a Protestant, Condemned to the Gallies of France, For His Religion.* Written by Himself. 2 volumes, 12mo, original calf.

London, printed for R. Griffiths and E. Dilly, 1758.

First Edition. Scarce.

This is Goldsmith's first publication.

133

**GOLDSMITH, OLIVER.** *An Enquiry Into the Present State of Polite Learning in Europe.* 8vo, original calf, red edges.

London, Printed for R. and J. Dodsley, 1759.

First Edition. This work was much altered in the second edition, published in 1774, and one entire chapter omitted.

134

**GOLDSMITH, OLIVER.** *The Citizen of the World; or Letters from a Chinese Philosopher, Residing in London, To His Friends in the East.* 2 volumes, 12mo, sprinkled calf, gilt edges, by Rivière.

London, Printed for the Author, 1762.

First Edition. Scarce. Fine copy. Armorial book-plate in each volume.

135

**GOLDSMITH, OLIVER.** *The Life of Richard Nash, Of Bath, Esq; Extracted principally from His Original Papers.* Engraved frontispiece portrait by Walker. 8vo, original calf, re-backed. London, Printed for J. Newbery and W. Frederick, 1762.

First Edition.

136

**GOLDSMITH, OLIVER.** *The Life of Richard Nash, Esq; Late Master of the Ceremonies at Bath.* Engraved frontispiece portrait by Walker. 8vo, original boards, uncut.

London, Printed for J. Newberry, W. Frederick, and G. Faulkener, 1762.

Second Edition. Large Paper copy. Very rare in this state.

Edmund Gosse, in his "Gossip in a Library," London, 1891, says of this book: "There are cases, not known to every collector of books, where it is not the first which is the really desirable edition of a work, but the second. One of these rare examples of the exception which proves the rule is the second edition of Goldsmith's *Life of Beau Nash*. Disappointment awaits him who possesses only the first; it is in the second that the best things originally appeared. . . . The wise bibliophile, therefore, will eschew it [the first edition], and will try to get the second edition issued a few weeks later in the same year."

## Arnold Collection of Books and Letters

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137

**GOLDSMITH, OLIVER. Essays.** By Mr. Goldsmith. 12mo, original calf. London, Printed for W. Griffin, 1765.

This recently discovered edition is probably an earlier issue than the one next described. The title is printed from type; the print is small, and the preface occupies 2 pages, the Essays 187 pages.

Book-plate of Rev. James Trail.

138

**GOLDSMITH, OLIVER. Essays.** By Mr. Goldsmith. 12mo, original calf. London, Printed for W. Griffin, 1765.

This is generally called the first edition. The title-page is engraved, and has a vignette by Taylor. The preface occupies 7 pages; the Essays 236 pages, followed by a two-page list of books published by W. Griffin. The type is much larger than that of the preceding copy.

139

**GOLDSMITH, OLIVER. The Beauties of English Poesy.** Selected by Oliver Goldsmith. 2 volumes, 12mo, original calf. London, Printed for William Griffin, 1767.

First Edition.

Pages 265 to 269 of volume 1 are incorrectly numbered 165 to 169 as in all copies of the first edition.

140

**GOLDSMITH, OLIVER. The Deserted Village, A Poem.** By Dr Goldsmith. Small 8vo, brown morocco, edges gilt on the rough. London, Printed for W. Griffin, 1770.

There were six 4to editions of The Deserted Village published by Griffin in 1770, the first being published on May 26 of that year. With the exception of the first they all bear on the title or half-title a statement as to the edition. It was not until the Crampon sale in 1896 that there seems to have been any record made of any edition in another form by the same printer, issued that same year. In the catalogue of that sale a copy was offered containing the following note:

"This is the genuine first privately printed edition before the 4to of May, 1770. It is the only copy known."

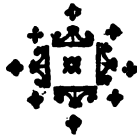
It brought £25, an inadequate price, it would seem, in the face of the fact that the first 4to edition turns up frequently, and has brought as high as £45.

Since the Crampon sale a few other copies have been discovered. This is the first copy to be offered at public sale in America, though the first 4to edition has several times appeared, Mr. Frederickson's copy having brought \$140.00 at the sale of his library in 1897.

Notwithstanding the great rarity of the book in this small 8vo

THE  
DESERTED VILLAGE,  
A  
P O E M.

By DR GOLDSMITH.



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L O N D O N :

Printed for W. GRIFFIN, at Garrick's Head, in  
Catharine-street, Strand.

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## Arnold Collection of Books and Letters

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(or rather 12mo) form, it has been recently discovered that there were three distinct editions of the little book issued in 1770, the wording of the title-page being identical in all. What may be called the first of these three is most easily identified by the misprint in line 37 of the poem, which there reads

"Amidst thy bowers the tyrant's head is seen."

In all later editions of the poem, this line is corrected to read

"Amidst thy bowers the tyrant's *hand* is seen."

Of this earliest variety only two copies have been discovered, one, the Crampon copy, in a private collection in England, the other now in America.

The variety here offered is textually exactly the same as the first quarto, though it differs from it in many places in punctuation or spelling. It seems to be the second 8vo edition, and is *the only copy known of that edition*. Of the third 8vo edition, three copies at least are in America.

Except for the one word noted above, and three or four palpable misprints, these three editions all agree textually with the first 4to edition. Several words were changed in the second 4to edition, which is plainly called "Second Edition": In line 67 "luxury" was changed to "opulence"; in line 101 "blest is he" was changed to "happy he"; in line 111 "sinks" is altered to "bends"; in line 184 "ready" becomes "steady"; and in line 315 "each joy" is changed to "those joys." As the three 8vo editions have the text of the first 4to and contain no one of these changes, they must have been issued before the second 4to; and as the three 8vos in their punctuation and spelling form one class, while the early 4tos form another class, it seems probable that all three 8vo editions antedate all of the 4tos.

Facsimile of title-page on preceding page.

### 141

**GOLDSMITH, OLIVER.** *The Poetical and Dramatic Works of Oliver Goldsmith, M. B.* Now first Collected. With an Account of the life and writings of the Author. Frontispiece portrait. 2 volumes, 8vo, original calf.

London, Printed by H. Goldney, 1780.

First Collected Edition.

### 142

**GOMERSALL, ROBERT.** *Poems, The Tragedy of Sforza, and The Levites Revenge.* With the two engraved frontispieces by Cecil. 8vo, light brown straight-grained morocco, edge gilt on the rough.

London, Printed by M. F. for John Marriot, 1633.

First Edition of the Poems; Second Edition of *Sforza* and *The Levites Revenge*.

There are separate title-pages to the 3 parts. Some headlines cut into. Scarce.

## Arnold Collection of Books and Letters

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143

GOSSE, EDMUND. *Gossip in a Library*. 12mo, original cloth, gilt top, other edges uncut. London, William Heinemann, 1891.  
First Edition.

144

GOSSE, EDMUND. *Questions at Issue*. 12mo, original cloth, gilt top, other edges uncut. London, William Heinemann, 1893.  
First Edition.

145

GOSSE, EDMUND. *A Catalogue of a Portion of the Library of Edmund Gosse*. By R. J. Lister. Illustrated with facsimiles of MS. title-pages, old prints, etc. 4to, original cloth, silk ties, uncut.

Privately Printed for the

Subscribers at the Ballantyne Press, London, 1893.

On the fly-leaf is this statement: "The impression of this book is limited to sixty-five copies. No. 52." followed by the autograph signature "Edmund Gosse."

Fine copy. Very scarce.

146

GOULD, ROBERT. *Poems Chiefly Consisting of Satyrs and Satyrical Epistles*. Licensed Jan. 8th, 1688. 8vo, original calf, rebaked. London, Printed, and are to be sold by most Booksellers in London and Westminster, 1689.  
First Edition. Fine copy. Scarce.

147

GOWER, JOHN. *Jo Gower de confessione Amantis*. Folio, Gothic type, old calf, binding broken.  
Imprinted at London by Thomas Berthelette, 1532.  
Second Edition. A remarkably large copy in very fine condition. Wants two leaves of the table: aa4 and aa5.  
Rare. The first edition was printed by Caxton in 1483.

148

GRAY, THOMAS. *Odes* by Mr. Gray. Vignette on title. Square folio, mottled calf extra, gilt edges, by Rivière.  
Printed at Strawberry-Hill, For R. and J. Dodsley, 1757.  
First Edition.

149

GRAY, THOMAS. *Poems* by Mr. Gray. 8vo, yellow calf, yellow edges, by Zaehnsdorf. London, Printed for J. Dodsley, 1768.  
Fine copy of the First Collected Edition.

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150

**GRAY, THOMAS.** *Poems by Mr. Gray.* Large 4to.

Glasgow, Printed by Robert and Andrew Foulis, 1768.

*Elegia Inglese* by Tommaso Gray, sopra Un Cimitero Campestre Transportata in verso Italiano da Giuseppe Torelli Veronese. Large 4to. Parma, Co' Tipi Bodoniani, 1793.

These two books are bound together in old half calf. The Glasgow edition of the *Poems* was printed the same year as the first London edition. The Parma edition of the *Elegy* has the English text, as well as the Italian version. Both books are beautiful examples of printing, and both are scarce editions.

Book-plate of Peter Forbes.

151

**HABINGTON, WILLIAM.** *Castara*: Frontispiece by Marshall. 12mo, red morocco extra, edges gilt on the rough, by De Coverley. London, Printed by T. Cotes for Will. Cook, 1640.

The third but first complete edition, as the third part here appears for the first time.

Fine copy. Lower edges of a few leaves uncut. Scarce.

152

**HALL, JOHN.** *Poems.* Small 8vo, polished calf, gilt edges, by Bedford. Cambridge, Printed by Roger Daniel, 1646.

Fine copy of the scarce First Edition. Opposite page 68 is another title, "The Second Booke of Divine Poems. By J. H.," which bears the date 1647, as in all copies of the first edition.

153

**HAMILTON, WALTER.** *French Book-Plates.* A Handbook for Ex-Libris Collectors. Illustrated. 4to, original cloth, gilt top. London, George Bell & Sons, 1892.

First Edition.

154

**HAYDON, FREDERIC W.** *Benjamin Robert Haydon: Correspondence and Table-Talk.* With facsimile illustrations from his journals. 2 volumes, 8vo, original cloth, uncut.

London, Chatto and Windus, 1876.

First Edition.

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155

**HALL, JOSEPH**, Bishop of Norwich. *Virgidemiarvm* Six Bookes. First three Bookes, Of Tooth-lesse Satyrs. 1. Poeticall. 2. Academicall. 3. Morall.

London, Printed by Iohn Harison, for Robert Dexter, 1602.

**The Three Last Bookes.** Of hyting Satyres. Corrected and amended with some Additions. by I. H.

Imprinted at London for Robert Dexter, 1599.

**Certaine Worthye Manuscript Poems** of great Antiquitie Reserued long in the Studie of a Northfolke Gentleman. And now first published By J. S. That stately tragedy of Guistard and Sismond. The Northern Mothers Blessing. The Way to Thrifte.

Imprinted at London for R. D., 1597.

In one volume. Small 8vo, brown calf, rough edges.

London, 1597-1602.

Rare. A portrait of Bishop Hall is inserted; none belongs with the book as issued.

156

**HEBER, JOHN.** A Catalogue of Heber's Collection of Early English Poetry. With prices and purchasers' names. 8vo, original boards, leather back, paper label, uncut.

London, Edward Lumley [1834].

157

**HERBERT, GEORGE.** *The Temple. Sacred Poems and Private Ejaculations.* By Mr. George Herbert, late Oratour of the Universitie of Cambridge. 12mo, original calf, red edges.

Printed by T. Buck and R. Daniel, printers to the Universitie of Cambridge, 1633.

Second Edition. Very fine, large, and thick copy of this scarce book.

158

**HERBERT, GEORGE.** *The Temple. Sacred Poems and Private Ejaculations.* By Mr. George Herbert, late Oratour of the Universitie of Cambridge. 12mo, blue crushed levant morocco, edges gilt on the rough, by Bedford.

Printed by T. Buck and R. Daniel, printers to the Universitie of Cambridge, 1633.

Second Edition, and a fine copy. The title-page differs from that of the preceding copy by the addition of a line below the imprint: "And are to be sold by Fr. Green."

## Arnold Collection of Books and Letters

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159

**HERBERT, GEORGE.** *Herbert's Remains.* Or, Sundry Pieces Of that sweet Singer of the Temple, Mr George Herbert. 12mo, dark blue crushed levant morocco, edges gilt on the rough, by Rivière. London, Printed for Timothy Garthwait, 1652.

First Edition. Scarce. Very fine copy.

This volume contains the second title, "A Priest to the Temple," often lacking. Bound in with this copy is *Jacula Prudentum*, or Outlandish Proverbs, 1651.

160

**HEYRICK, THOMAS.** *The Submarine Voyage.* A Pindaric Poem in Four Parts. By Tho. Heyrick, M. A. 4to, old red calf extra, gilt edges. Cambridge, Printed by

John Hayes, for the Author, 1691.

First Edition.

Evidently extracted from Heyrick's "Miscellany Poems" and specially bound.

161

**HEYWOOD, JOHN.** *The Works of Iohn Heiwood Newlie Imprinted.* Namelie, A Dialogue, wherein are pleasantlie contriued the number of all the effectuall Prouerbs in our English tongue: Compact in a matter concerning two maner of Marriages. Together with three hundred Epigrammes upon three hundred Prouerbes. Also a fourth, fifth and sixth hundreth of other very pleasant, pithie and ingenious Epigrammes. 4to, green straight-grain morocco extra, gilt edges.

At London, Imprinted by Felix Kingston, 1598.

Fifth Edition. Printed in black-letter. There are four separate titles besides the general title.

Large copy. Margins of several leaves mended.

Book-plate of Baron Bolland.

162

**HEYWOOD, THOMAS.** *Troia Britanica; or, Great Britaines Troy.* A Poem Deuided into XVII. seuerall Cantons, intermixed with many pleasant Poetical Tales. Concluding with an Vniuersall Chronicle from the Creation, untill these present Times. Small folio, buff polished calf, rebacked.

London, Printed by W. Jaggard, 1609.

First Edition, large copy. Small piece of upper corner of title-leaf, and top margin of last leaf repaired.



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163

**HEYWOOD, THOMAS.** Tunaikcion: or, Nine Bookes of Various History Concerninge Women; Inscribed by y<sup>e</sup> names of y<sup>e</sup> Nine Muses. Written by Thom: Heywoode. Engraved title. Small folio, old morocco extra, gilt edges.

London, Printed by Adam Islip, 1624.

First Edition. Very fine copy. The binding is an interesting example of early English work.

164

**HEYWOOD, THOMAS.** The Hierarchie of the blessed Angells. Their Names, orders, and Offices. The Fall of Lucifer with his Angells. Written by Tho: Heywood. Brilliant impressions of the engraved title and other plates, engraved by Droeshout, Cecill, Marshall, etc. Folio, original calf, red edges.

London, Printed by Adam Islip, 1635.

First Edition. Fine, tall, clean copy of this scarce volume, with the leaf of license before the title dated "Novemb. 7, 1634."

165

**HILDEBURN, CHARLES R.** A Century of Printing. The Issues of the Press in Pennsylvania 1865-1784. 2 volumes, 8vo, original cloth, gilt top, other edges uncut.

Philadelphia, 1885.

This is Number 36 of 300 copies privately printed.

166

**HOCCKLEVE, THOMAS.** Poems by Thomas Hocckleve, Never Before Printed: Selected from a MS. in the possession of George Mason. With a Preface, Notes and Glossary. 4to, stitched, uncut.

London, Printed by

C. Roworth, for Leigh and Sotheby, 1796.

First Edition. Fine copy.

167

**HOMER.** The Whole Works of Homer: Prince of Poetts In His Iliads, and Odysses. Translated according to the Greeke. By Geo: Chapman. Tall 4to, original stamped calf, rebacked, red edges.

At London, printed for Nathaniell Butler [about 1616].

*This was Coleridge's copy, and contains numerous critical notes in his handwriting and his signature in three places. In one note Coleridge says: "Chapman in his moral heroic verse, as in this*

## Arnold Collection of Books and Letters

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Dedication and the prefatory Sonnets to his *Odyssey* stands above Jonson, more dignity, more lustre, and equal strength; but not midway quite between him and the Sonnets of Milton. I do not know, whether I give him the higher praise, in that he reminds me of B. Jonson with a sense of his superior excellence, or that he brings Milton's memory, notwithstanding his inferiority."

Inserted is a long letter—one of the most interesting literary letters in existence—which was sent by Coleridge, with this book, to Miss Hutchinson, the sister of Wordsworth's wife, Mary. On the death of Miss Hutchinson the volume passed into the possession of Wordsworth.

### 168

**HOWARD, ROBERT.** *Poems.* By S<sup>r</sup> Robert Howard. Small 8vo, original calf. London, Printed for H. Herringman, 1660.

First Edition. With the half-title to "The Blind Lady" between pages 28 and 29. This half-title is not mentioned by Hazlitt in his collation of the book.

Signatures A6-7-8 contain a poem to Harvard by Dryden.

Book-plate of G. W. F. Gregor.

A few head-lines cut into, but a good copy. Scarce.

### 169

**IRVING, WASHINGTON.** *Five Volumes of Scott's Poems from the Library of Washington Irving.* 24mo, old calf, marbled edges.

*Marmion.* Philadelphia, 1809.

With autograph signature "Washington Irving" on fly-leaf.

*The Lay of the Last Minstrel.* Philadelphia, 1810.

With autograph signature "Washington Irving" on title-page.

*Ballads and Lyrical Pieces.* Baltimore, 1811.

*Minstrelsy of the Scottish Border.* Philadelphia, 1813.

*Rokeby.* Philadelphia, 1813.

### 170

**IRVING, WASHINGTON.** *Voyages and Discoveries of the Companions of Columbus.* 8vo, original boards, cloth back, paper label, uncut. Philadelphia, Carey & Lea, 1831.

First Edition.

## Arnold Collection of Books and Letters

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171

- IRVING, WASHINGTON. *The Alhambra: A Series of Tales and Sketches of the Moors and Spaniards.* By the Author of the Sketch Book. 2 volumes, 12mo, original boards, cloth backs, paper labels, uncut. Philadelphia, Carey & Lea, 1832.  
First Edition.

172

- JOHNSON, JOHN. *Typographia, or the Printers Instructor: Including an Account of the Origin of Printing.* 2 volumes, 8vo, original boards, uncut.

Published by Messrs. Longinan, Hurst, Rees, Orme, Browne & Greene, London, 1824.

First Edition. This work was originally issued in three sizes. Of the copies printed on "largest paper" only 36 were made, and published at £4 4s. each; the present copy is one of these. The portraits of Caxton and of the Author, and the title-page, are on India paper.

173

- JOHNSON, SAMUEL. *The Plan of a Dictionary of the English Language; Addressed to the Right Honorable Philip Dormer, Earl of Chesterfield; One of His Majesty's Principal Secretaries of State.* 4to, paper covers, uncut.

London, Printed for J. and P. Knapton, T. Longman and T. Shewell, C. Hatch, A. Millar, and R. Dodsley, 1747.

First Edition. Bound with the "Plan," and preceding it, is "The Life of Roger Ascham," 4to, uncut, on the first page of which is written

"By Mr Sam. Johnson. Prefixed to Roger Ascham's English Works published by Bennet, 1761."

On the cover is written "Johnson's Life of Roger Ascham, 1761. Plan of his Dictionary. 1747."

174

- JOHNSON, SAMUEL. *A Dictionary of the English Language: In which The Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. To which are prefixed, A History of the Language, and An English Grammar.* By Samuel Johnson, A. M. Folio, 2 volumes, original boards, uncut. Printed by W. Strahan.

For J. and P. Knapton; T. and T. Longman; C. Hitch, and L. Hawes; A. Millar; and R. and T. Dodsley, 1755.

First Edition. Fine copy. Very rare in the original binding, uncut. Only 3 copies are known of the book in this state.

## Arnold Collection of Books and Letters

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175

- JOHNSON, SAMUEL.** *The Prince of Abissinia. A Tale.* 2 volumes, small 8vo, original calf. London, Printed for R. and J. Dodsley and W. Johnston, 1759.  
Fine copy of the First Edition of "Rasselas." MS. notes on last leaf and fly-leaf of volume 1.  
Scarce.

176

- JOHNSON, SAMUEL.** *A Journey to the Western Islands of Scotland.* 8vo, original boards, uncut.  
London, Printed for W. Strahan; and T. Cadell, 1775.  
First Edition. Large Paper.  
Copies on large paper are very scarce, especially in the original binding, uncut.

177

- KEATS, JOHN.** *Poems.* Small 8vo, black straight-grained morocco, gilt edges. London, Printed for C. and J. Ollier, 1817.  
First Edition. Presentation copy, with inscription on title-page in Keats's autograph as follows:  
"My dear Giovanni I hope your eyes will soon be well enough to read this with pleasure and ease."  
"Giovanni" was John Byng Gattie.  
Facsimile of title-page opposite.

178

- KEATS, JOHN.** *Endymion: A Poetic Romance.* 8vo, original boards, paper label, uncut.  
London, Printed for Taylor and Hessey, 1818.  
First Edition. Very fine copy, measuring  $8\frac{1}{4} \times 5\frac{1}{4}$  inches. This is  $\frac{1}{4}$  of an inch taller than the Foote copy, which was described as "unusually large."  
The list of errata, five lines, is on the leaf that follows the Preface, and there are two leaves of advertisements at the end, dated May 1, 1818.

179

- KEATS, JOHN.** *Lamia, Isabella, The Eve of St. Agnes, and Other Poems.* 12mo, original boards, paper label, uncut.  
London, Printed for Taylor and Hessey, 1820.  
First Edition.  
An uncommonly fine copy of this rare volume, with the 4 leaves of advertisements at the end.

*My dear Giovanni I hope your eyes will  
soon be well enough to read this with the  
ease and ease*

## **Poems,**

BY

**JOHN KEATS.**

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*"What more felicity can fall to creature,*

*"Than to enjoy delight with liberty."*

*Fate of the Butterfly.—SPENSER.*

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**LONDON:**

PRINTED FOR

**C. & J. OLLIER, 3, WELBECK STREET,  
CAVENDISH SQUARE.**

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**1817.**

## Arnold Collection of Books and Letters

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180

**KEATS, JOHN.** *The Poetical Works of John Keats.* Portrait. 12mo, original cloth, uncut.

London, Taylor and Walton, 1840.

First Collected Edition.

181

**KEATS, JOHN.** *Life, Letters, and Literary Remains of John Keats.* Edited by Richard Monckton Milnes. Portrait and facsimile. 2 volumes, 12mo, original cloth, uncut.

London, Edward Moxon, 1848.

First Edition. Fine copy.

182

**KEATS, JOHN.** *Life, Letters, and Literary Remains of John Keats.* Edited by Richard Monckton Milnes. Portrait. 12mo, original cloth.

New York, George P. Putnam, 1848.

First American Edition.

183

**KEATS, JOHN.** *The Poetical Works of John Keats.* A New Edition. Portrait. 12mo, original cloth, uncut.

London, Edward Moxon, 1851.

First Issue of Moxon's Edition.

184

**KEATS, JOHN.** *The Poetical Works of John Keats With a Memoir By Richard Monckton Milnes.* Illustrated by 120 designs, drawn on wood by George Scharf. 4to, original cloth, uncut.

London, Edward Moxon, 1854.

First Issue of this Edition. Large Paper copy. Scarce.

185

**KEATS, JOHN.** *Letters of John Keats to Fanny Brawne* Written in the years 1819 and 1820 and now given from the Original Manuscripts with Introduction and Notes by Harry Buxton Forman. Two portraits and facsimile. 16mo, original cloth, gilt top, other edges uncut.

London, Reeves & Turner, 1878.

First Edition.

Book-plate of Frank House Baer.

## Arnold Collection of Books and Letters

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186

**KEATS, JOHN.** *The Letters and Poems of John Keats.*  
Edited by Jno. Gilmer Speed. Portraits. 3 volumes, 8vo, original boards, uncut. New York, Dodd, Mead, & Co., 1883.

First Issue of this Edition.

One of 55 copies printed from type on Whatman paper by De Vinne. Number 23.

187

**KEATS, JOHN.** *The Poetical Works and Other Writings of John Keats* Now first brought together including Poems and Numerous Letters not before published. Edited with Notes and Appendices by Harry Buxton Forman. Portraits, engravings, and facsimiles. 4 volumes, 8vo, original cloth, uncut.

London, Printed for Private Distribution, 1883.

First Issue of this Edition.

One of 30 copies printed on Whatman paper. Scarce.

188

**KEATS, JOHN.** *The Poetical Works of John Keats.* Edited by William T. Arnold. Portrait. 8vo, original paper covers, uncut. London, Kegan, Paul, Trench, & Co., 1884.

First Issue of this Edition.

Large Paper copy, of which only fifty were printed, numbered, and signed by the printer. This is Number 26.

189

**KEATS, JOHN.** *The Poetical Works of John Keats* Reprinted from the Original Editions, with notes by Francis T. Palgrave. Vignette. 8vo, original cloth, uncut.

London, Macmillan and Co., 1885.

First Issue of this Edition. Large Paper copy. 250 printed.

190

**KEATS, JOHN.** *Keats.* By Sidney Colvin. 12mo, original cloth, paper label, uncut. London, Macmillan and Co., 1887.

First Edition.

191

**KEATS, JOHN.** *Life of John Keats.* By William Michael Rossetti. 8vo, original cloth, gilt top, other edges uncut.

London, Walter Scott, 1887.

First Edition.

(45)

## Arnold Collection of Books and Letters

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192

**KEATS, JOHN.** *John Keats. A Critical Essay.* By Robert Bridges.  
Portrait. 12mo, original cloth, gilt top. Privately Printed, 1895.  
First Edition. Number 99 of 250 copies printed.

193

**KEATS, JOHN.** *The Poetical Works of John Keats Given from His Own Editions and Other Authentic Sources and Col-  
lated with many Manuscripts.* Edited by H. Buxton Forman.  
Illustrated. 12mo, original cloth, uncut.  
London, Reeves & Turner, 1895.  
Fourth Issue of Buxton Forman's edition.

194

**KEATS, JOHN.** *The Letters of John Keats.* Complete Re-  
vised Edition with a Portrait not published in previous editions,  
and twenty-four contemporary Views of Places Visited by Keats.  
Edited by H. Buxton Forman. 12mo, original cloth, uncut.  
London, Reeves & Turner, 1895.

195

**KEATS, JOHN.** *Odes Sonnets and Lyrics of John Keats.*  
With a portrait of Keats reproduced from a drawing by Severn  
and here first published. 8vo, original paper covers, uncut.  
Daniel, Oxford, 1895.  
250 copies printed; this is number 171. Scarce.

196

**KEATS, JOHN.** *The Poems of John Keats* Edited by G.  
Thorn Drury. With an Introduction by Robert Bridges. Por-  
trait. 2 volumes, 12mo, original cloth, vellum paper backs, gilt  
tops, other edges uncut. London, Lawrence & Bullen, 1896.  
First Issue of the Muses Library Edition. Large Paper. Num-  
ber 8 of 200 printed.

197

**KEBLE, JOHN.** *The Christian Year.* 2 volumes, 12mo, orig-  
inal cloth, paper labels. Oxford, Printed by W. Baxter, 1827.  
First Edition. Very fine copy. Scarce in any state and especially  
so in the original binding.

198

**KEBLE, JOHN.** *The Christian Year: Thoughts in Verse for  
the Sundays and Holydays throughout the Year.* 12mo, original  
cloth, paper label. Philadelphia, 1834.  
First American Edition.



## Arnold Collection of Books and Letters

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### BOOKS PRINTED AT THE KELMSCOTT PRESS

(With a statement of the number of paper copies printed,  
and descriptions abridged from S. C. Cockerell's List.)

199

**The Story of the Glittering Plain.** Which has been also called *The Land of Living Men* or *the Acre of the Undying*. Written by William Morris. Small 4to. Golden type. Bound in stiff vellum. 1891.

200 copies. The first book printed at the Kelmscott Press.

200

**Poems by the Way.** Written by William Morris. Small 4to. Golden type, in black and red. Bound in stiff vellum. 1891.

300 copies. This was the first book printed at the Kelmscott Press in two colors.

201

**The Love-Lyrics & Songs of Proteus** by Wilfrid Scawen Blunt. With the *Love-Sonnets of Proteus* by the Same Author now reprinted in their full text with many Sonnets omitted from the earlier editions. Small 4to. Golden type. Bound in stiff vellum. 1892.

300 copies. This is the only Kelmscott book in which the initials are printed in red.

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202

**The Nature of Gothic** A Chapter of the Stones of Venice. By John Ruskin. With a preface by William Morris. Small 4to. Golden type. Diagrams in text. Bound in stiff vellum. 1892.  
500 copies.

203

**The Defence of Guenevere, and Other Poems.** By William Morris. Small 4to. Golden type, in black and red. Bound in limp vellum. 1892.  
300 copies. This was the first Kelmscott book bound in limp vellum.

204

**A Dream of John Ball and A King's Lesson.** By William Morris. Small 4to. Golden type, in black and red. Woodcut designed by Sir E. Burne-Jones. Bound in limp vellum. 1892.  
300 copies.

205

**The Golden Legend.** By Jacobus de Voragine. Translated by William Caxton. Edited by F. S. Ellis. 3 volumes. Large 4to. Golden type. Woodcut title and 2 woodcuts designed by Sir E. Burne-Jones. Bound in half holland, with paper labels printed in Troy type. 1892.  
500 copies.

206

**The Recuyell of the Historyes of Troye.** By Raoul Lefevre. Translated by William Caxton. Edited by H. Halliday Sparling. 2 volumes. Large 4to. Troy type, with table of chapters and glossary in Chaucer type, in black and red. Woodcut title. Bound in limp vellum. 1892.  
300 copies. This is the first book printed in Troy type, and the first in which Chaucer type appears.

207

**Biblia Innocentium:** Being the Story of God's Chosen People Before the Coming of Our Lord Jesus Christ upon Earth, written anew for children by J. W. Mackail. 8vo. Bound in stiff vellum. 1892.  
200 copies. This was the last Kelmscott book issued with untrimmed edges.

## Arnold Collection of Books and Letters

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208

**The History of Reynard the Foxe** by William Caxton.  
Edited by H. Halliday Sparling. Large 4to. Troy type, with  
glossary in Chaucer type, in black and red. Woodcut title.  
Bound in limp vellum. 1892.

300 copies. This book and all subsequent Kelmscott books were  
issued with trimmed edges.

209

**The Poems of William Shakespeare**, printed after the  
original copies of *Venus and Adonis*, 1593. *The Rape of*  
*Lucrece*, 1594. *Sonnets*, 1609. *The Lover's Complaint*. Edited  
by F. S. Ellis. 8vo. Golden type, in black and red. Bound in  
limp vellum. 1893.

500 copies. Though the number printed was large, this has be-  
come one of the scarcest books issued from the Press.

210

**News from Nowhere: or, An Epoch of Rest**, being Some  
Chapters from a Utopian Romance, by William Morris. 8vo.  
Golden type, in black and red. Woodcut engraved by W. H.  
Hooper from a design by C. M. Gere. Bound in limp vellum.  
1892.

300 copies.

211

**The Order of Chivalry**. Translated from the French by  
William Caxton and reprinted from his edition of 1484. Edited  
by F. S. Ellis. And *L'Ordene de Chevalerie*, with translation by  
William Morris. Small 4to. Chaucer type, in black and red.  
Woodcut designed by Sir Edward Burne-Jones. Bound in limp  
vellum. 1893.

225 copies. This was the last Kelmscott book printed in small  
4to, and the first book printed in Chaucer type.

212

**The Life of Thomas Wolsey, Cardinal Archbishop of**  
**York**. Written by George Cavendish. Edited by F. S. Ellis  
from the author's autograph MS. 8vo. Golden type. Bound  
in limp vellum. 1893.

250 copies.

## Arnold Collection of Books and Letters

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213

**The History of Godefrey of Boloyne and of the Conquest of Iherusalem.** Reprinted from Caxton's edition of 1481. Edited by H. Halliday Sparling. Large 4to. Troy type, with list of chapter headings and glossary in Chaucer type, in black and red. Woodcut title. Bound in limp vellum. 1893.

300 copies. This was the fifth and last of the Caxton reprints. It was the first book published and sold at the Kelmscott Press.

214

**Utopia.** Written by Sir Thomas More. A reprint of the 2nd edition of Ralph Robinson's translation, with a foreword by William Morris. Edited by F. S. Ellis. 8vo. Chaucer type, with the title in Troy type, in black and red. Bound in limp vellum.

1893.

300 copies.

215

**Maud, A Monodrama.** By Alfred Lord Tennyson. 8vo. Golden type, in black and red. Bound in limp vellum.

1893.

500 copies. This is the first of the 8vo books with a woodcut title.

216

**Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.** By William Morris. 16mo. Golden type, in black and red. Bound in half holland.

1893.

1500 copies. This was the first Kelmscott book printed in 16mo.

217

**Sidonia the Sorceress.** By William Meinhold translated by Francesca Speranza Lady Wilde. Large 4to. Golden type, in black and red. Bound in limp vellum.

1893.

300 copies.

218

**Ballads and Narrative Poems** By Dante Gabriel Rossetti. 8vo. Golden type, in black and red. Woodcut title. Bound in limp vellum.

1893.

310 copies.

## Arnold Collection of Books and Letters

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219

**The Tale of King Florus and the Fair Jehane.** Translated by William Morris from the French of the 13th Century. 16mo. Chaucer type, in black and red. Woodcut title. Bound in half holland. 1893.  
350 copies.

220

**The Story of the Glittering Plain** which has been also called *The Land of Living Men* or *The Acre of the Undying*. Written by William Morris. Large 4to. Troy type, with list of chapters in Chaucer type, in black and red. Borders designed by Walter Crane, engraved by A. Leverett. Woodcut title. Bound in limp vellum. 1894.  
250 copies. The borders used in this book appear in no other.

221

**Of the Friendship of Amis and Amile.** Done out of the ancient French by William Morris. 16mo. Chaucer type, in black and red. Woodcut title. Bound in half holland. 1894.  
500 copies.

222

**Sonnets and Lyrical Poems** By Dante Gabriel Rossetti. 8vo. Golden type, in black and red. Woodcut title. Bound in limp vellum. 1894.  
310 copies. This book is uniform with Rossetti's *Ballads and Narrative Poems*.

223

**The Poems of John Keats.** Edited by F. S. Ellis. 8vo. Golden type, in black and red. Woodcut title. Bound in limp vellum. 1894.  
300 copies. This is the most sought after of all the smaller Kelmscott books.

224

**Atalanta in Calydon: A Tragedy.** By Algernon Charles Swinburne. Large 4to. Troy type, with argument and dramatis personæ in Chaucer type; the dedication and quotation from Euripides in Greek type designed by Selwyn Image; in black and red. Woodcut title. Bound in limp vellum. 1894.  
250 copies.

## Arnold Collection of Books and Letters

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225

**The Tale of the Emperor Coustans and of Over Sea.**  
Done out of ancient French by William Morris. 16mo. Chaucer  
type, in black and red. 2 woodcut titles. Bound in half holland.  
1894.  
525 copies.

226

**The Wood Beyond the World.** By William Morris. 8vo.  
Chaucer type, in black and red. Frontispiece designed by Sir E.  
Burne-Jones, and engraved on wood by W. Spielmeier. Bound  
in limp vellum. 1894.  
350 copies. The borders in this book, as well as the 10 half-  
borders, are here used for the first time.

227

**The Book of Wisdom and Lies.** A book of Traditional  
Stories from Georgia in Asia. Translated by Oliver Wardrop  
from the original of Sulkhan-Saba Orbeliani. 8vo. Golden type,  
in black and red. Woodcut title. Bound in limp vellum. 1894.  
250 copies. The arms of Georgia, consisting of the Holy Coat,  
appear in the woodcut title of this book.

228

**The Poetical Works of Percy Bysshe Shelley.** Edited  
by F. S. Ellis. 3 volumes, 8vo. Golden type. Bound in limp  
vellum. 1894-95.  
250 copies.

229

**Psalmi Penitenciales.** An English rhymed version of the  
Seven Penitential Psalms. Edited by F. S. Ellis. 8vo. Chaucer  
type, in black and red. Bound in half holland. 1894.  
300 copies. The half-border on page 34 appears for the first time  
in this book.

## Arnold Collection of Books and Letters

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290

**Epistola de Contemptu Mundi** di Frate Hieronymo da Ferrara Dell Ordine de Frati Predicatori la Quale Manda ad Elena Buonaccorsi Sua Madre, per Consolarla Della Morte del Fratello, Suo Zio. Edited by Charles Fairfax Murray from the original autograph letter. 8vo. Chaucer type, in black and red. Woodcut title. Bound in half holland. 1894.

150 copies. This little book was printed for Mr. C. Fairfax Murray, the owner of the manuscript, and was not for sale in the ordinary way.

291

**The Tale of Beowulf.** Done out of the Old English tongue by William Morris and A. J. Wyatt. Large 4to. Troy type, with argument, side-notes, list of persons and places, and glossary in Chaucer type, in black and red. Woodcut title. Bound in limp vellum. 1895.

300 copies. The borders of this book were used only once again, in the Jason.

292

**Syr Perecyvelle of Gales.** Overseen by F. S. Ellis, after the edition edited by J. O. Halliwell from the Thornton MS. in the Library of Lincoln Cathedral. 8vo. Chaucer type, in black and red. Woodcut designed by Sir E. Burne-Jones. Bound in limp vellum. 1895.

350 copies. This book is the first of the series to which Sire Degrevault and Syr Ysambrace belong.

293

**The Life and Death of Jason, A Poem.** By William Morris. Large 4to. Troy type, with a few words in Chaucer type, in black and red. 2 woodcuts designed by Sir E. Burne-Jones, and engraved on wood by W. Spielmeier. Bound in limp vellum. 1895.

200 copies.

## Arnold Collection of Books and Letters

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234

**Child Christopher and Goldilind the Fair.** By William Morris. 2 volumes, 16mo. Chaucer type, in black and red. Woodcut title. Bound in half holland. 1895.

600 copies. The borders designed for this book were only used once again, in *Hand and Soul*.

235

**Hand and Soul.** By Dante Gabriel Rossetti. Reprinted from *The Germ*. 16mo. Golden type, in black and red. Bound in stiff vellum. 1895.

225 copies for sale in England and 300 copies for America. The present copy is one of those made for England.

236

**Poems Chosen Out of the Works of Robert Herrick.** Edited by F. S. Ellis. 8vo. Golden type, in black and red. Woodcut title. Bound in limp vellum. 1895.

250 copies.

237

**Poems Chosen out of the Works of Samuel Taylor Coleridge.** Edited by F. S. Ellis. 8vo. Golden type, in black and red. Bound in limp vellum. 1896.

300 copies. This book is the last of the series to which Tennyson's *Maud* and the *Poems of Rossetti, Keats, Shelley, and Herrick* belong.

238

**The Well at the World's End.** By William Morris. Large 4to. Double columns. Chaucer type, in black and red. 4 woodcuts designed by Sir E. Burne-Jones. Bound in limp vellum. 1896.

350 copies. The eight borders and the six different ornaments between the columns appear here for the first time.



## Arnold Collection of Books and Letters

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239

**The Works of Geoffrey Chaucer.** Edited by F. S. Ellis. Folio. Chaucer type, with headings to the longer poems in Troy type, in black and red. Woodcut title and 87 woodcut illustrations designed by Sir E. Burne-Jones. Bound in half holland.

1896.

425 copies. This book is by far the most important achievement of the Kelmescott Press. Besides the 87 woodcuts by Burne-Jones the volume contains a woodcut title, 14 large borders, 18 different frames around the illustrations, and 26 large initial words designed for the book by William Morris.

240

**The Earthly Paradise.** By William Morris. 8 volumes, medium 4to. Golden type, in black and red. Woodcut title. Bound in limp vellum.

1896-97.

225 copies. This was the first book printed on the paper with the apple water-mark. None of the 10 borders appear in any other book. The 4 different half-borders round the poems to the months are not used elsewhere.

241

**Laudes Beatae Mariae Virginis.** Latin Poems taken from a Psalter written in England about A. D. 1220. Edited by S. C. Cockerell. Large 4to. Troy type, in black, red, and blue. Bound in half holland.

1896.

250 copies. This was the first book printed at the Kelmescott Press in 3 colors.

242

**The Floure and the Leafe, & the Boke of Cupide, God of Love, or the Cuckow and the Nightingale.** Edited by F. S. Ellis. Medium 4to. Troy type, with note and colophon in Chaucer type, in black and red. Bound in half holland.

1896.

300 copies. 2 of the initial words from the Chaucer are used in this book, one at the beginning of each poem.

## Arnold Collection of Books and Letters

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243

**The Shepheardes Calender:** Conteyning Twelve Æglogues, Proportionable to the Twelve Monethes. By Edmund Spenser. Edited by F. S. Ellis. Medium 4to. Golden type, in black and red. With 12 full-page illustrations by A. J. Gaskin. Bound in half holland. 1896.

225 copies.

244

**The Water of the Wondrous Isles** By William Morris. Large 4to. Chaucer type in double columns, with a few lines in Troy type at the end of each of the seven parts, in black and red. Bound in limp vellum. 1897.

250 copies.

245

**Two Trial-Pages of the Projected Edition of Lord Berners' Translation of Froissart's Chronicles.** Folio. Chaucer type, with heading in Troy type, in black and red. Not bound. 1897.

160 copies on vellum; none on paper. It was the intention of Mr. Morris to make the Froissart a worthy companion to the Chaucer.

246

**Sire Degrevaunt.** Edited by F. S. Ellis after the edition printed by J. O. Halliwell. 8vo. Chaucer type, in black and red. Woodcut designed by Sir E. Burne-Jones. Bound in half holland. 1897.

350 copies.

247

**Syr Ysambrace.** Edited by F. S. Ellis after the edition printed by J. O. Halliwell, from the MS. in the Library of Lincoln Cathedral, with some corrections. 8vo. Chaucer type, in black and red. Bound in half holland. 1897.

350 copies.

(56)

## Arnold Collection of Books and Letters

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248

**Some German Woodcuts of the Fifteenth Century.** Being 35 reproductions from books that were in the library of the late William Morris. Edited with a list of the principal woodcut blocks in that library, by S. C. Cockerell. Large 4to. Golden type, in black and red. Bound in half holland. 1897.

225 copies. 29 of these reproductions were chosen by Mr. Morris to illustrate a projected catalogue of his library.

249

**The Story of Sigurd the Volsung and the Fall of the Niblungs.** By William Morris. Small folio. Chaucer type, with titles and headings to the four books in Troy type, in black and red. 2 illustrations designed by Sir E. Burne-Jones. Bound in limp vellum. 1898.

160 copies. The 2 borders used in this book were almost the last that Mr. Morris designed.

250

**The Sundering Flood** Written by William Morris. Overseen for the press by May Morris. 8vo. Chaucer type, in black and red. Bound in half holland. 1898.

300 copies. This was the last romance written by William Morris.

251

**Love is Enough, or the Freeing of Pharamond: A Morality.** Written by William Morris. Large 4to. Troy type, with stage directions in Chaucer type, in black, red, and blue. 2 illustrations designed by Sir E. Burne-Jones. Bound in limp vellum. 1898.

300 copies. This was the second book printed in 3 colors at the Kelmscott Press.

252

**A Note by William Morris on His Aims in Founding the Kelmscott Press.** Together with a short Description of the Press by S. C. Cockerell, and an Annotated List of the Books printed thereat. 8vo. Golden type, with five pages in the Troy and Chaucer type, in black and red. Woodcut designed by Sir E. Burne-Jones. Bound in half holland. 1898.

525 copies. The last book printed at the Kelmscott Press.

## Arnold Collection of Books and Letters

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253

A four-page Leaflet for the Ancoats Brotherhood, with the frontispiece from the Kelmscott Press edition of *A Dream of John Ball* on the first page. Golden type. 1894.  
2500 copies.

254

Trial Page for the Projected Edition of *The Tragedies, Histories, & Comedies of William Shakespeare*. Portion of *Macbeth*, Act 1, Scenes vii and viii. Printed on one side only of a sheet of hand-made paper measuring  $11\frac{3}{8} \times 16\frac{7}{8}$  inches. Golden type, double columns, in black and red.

1 copy.

"The original intention, as first set out in the list of May 20, 1893, was to print it [Shakespeare] in three volumes folio. A trial page from *Lady Macbeth*, printed at this time, is in existence."—S. C. Cockerell, in his *Annotated List of Books Printed at the Kelmscott Press*.

This Trial Page of Shakespeare was the experimental proof, and is unique. It remains *the only specimen in existence of the projected Kelmscott Shakespeare*.

From the collection of H. Halliday Sparling, Secretary of the Kelmscott Press.

Enclosed in a frame and glass.

A reduced facsimile of the Page is the frontispiece to this catalogue.



## Arnold Collection of Books and Letters

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255

**LANGLAND, WILLIAM.** *The vision of Pierce Plowman,*  
nowe the seconde tyme imprinted by Roberte Crowlye. 4to,  
russia. [London,] 1550.

The First Issue of the Second Edition.

The lines have been numbered throughout with a pen. Book-  
plate of L. Sharpe.  
Scarce.

256

**LATIMER, HUGH.** *Frvtefvll Sermons* Preached by the right  
reuerend father, and constant Martyr of Jesus Christ M. Hugh  
Latimer newly Imprinted: with others, not heretofore set forth  
in print, to the edifying of all which will dispose them selues to  
the readyng of the same. Engraved border about title. Colo-  
phon with large woodcut printer's device on verso of q 4 and on  
the last page. Separate titles to parts 2 and 3. 4to, dark red  
crushed levant morocco, edges gilt on the rough, by Worsfold.

At London, Printed by John Daye, 1571.

First Collected Edition of all the sermons by Latimer that have  
been preserved, thirty-nine in number. Very fine large copy, with  
the rare print of Latimer preaching before King Edward, part 1,  
page 22; first line of title to this print cut into.

257

**LEIGH, RICHARD.** *Poems, Upon Several Occasions, and to  
Several Persons.* By the Author of *The Censure, of the  
Rota.* Small 8vo, old sprinkled calf, sprinkled edges.

London, Printed by Andr. Clark for  
William Hensman, 1675.

First Edition.

258

**LEWIS, JOHN.** *The Life of Mayster William Caxton,* of  
the Weald of Kent; *The First Printer in England.* Frontispiece  
portrait of Caxton by Bagford. 8vo, old paneled calf, blind  
tooled, sprinkled edges. London, Printed in the Year, 1737.

First Edition. Fine copy. Scarce.

(59)

## Arnold Collection of Books and Letters

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259

**LLOYD, LODOWICKE.** *The Pilgrimage of Princes*, Newly published, by Lodowicke Lloid Esquier, one of her Maesties Sargeants at Armes. Engraved border about title. 4to, red crushed levant morocco extra, gilt edges.

Imprinted at London, by John Wolfe, 1586.

Second Edition. A fine and very large copy.

Preceding the text is a leaf of commendatory verse by Thomas Churchyard; and on leaves 133 to 137, 8 pages, is "The Deathes of Certaine Noble Princes in english verse."

Book-plate of Fountaine Walker.

260

**LLUELLIN, M.** *Men-Miracles*. With other Poemes. By M. LL. St. of Ch. Ch. in Oxon. Small 8vo, half morocco, sprinkled edges. London, Printed for Will Shears Junior, 1656.

First Edition. Fine copy.

261

**LOCKER-LAMPSON, FREDERICK.** *The Rowfant Library*. A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, collected by Frederick Locker-Lampson. Frontispiece by George Cruikshank. Portrait. 8vo, original cloth, leather back, gilt top, other edges uncut.

Bernard Quaritch, London, 1886.

One of 150 copies printed for sale.

Inserted is an autograph letter, dated 15 April, 1886, signed F. Locker L., which refers to this book in these words: "I sh<sup>d</sup> have liked to give you the Catalogue—but I kept only a few copies to give to my relations and the great, great libraries—& sold all the rest to that Demon Quaritch."

262

**LOCKER-LAMPSON, FREDERICK.** *My Confidences*. An Autobiographical Sketch Addressed to my Descendants. 2 portraits. 8vo, original cloth, uncut. London, Smith, Elder, & Co., 1896.

First Edition.

(60)

## Arnold Collection of Books and Letters

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263

**LYLIE, JOHN.** *Evphves the Anatomie of Wit.* Very pleasant for all Gentlemen to read, and most necessary to remember. Wherein are contained the delights that wit followeth in his youth, by the pleasantnesse of loue: and the happinesse he reapeth in age, by the perfectnesse of wisdom.

*Evphves and His England, Containing His Voyages and Adventures: Mixed with sundry pretty Discourses of honest Loue, the Description of the Country, the Court, and the manners of the Ile.* Delightfull to be read, and nothing hurtfull to be regarded: wherein there is small offence by lightnes giuen to the wise and lesse occasion of loosenesse proffered to the wanton. By Iohn Lilie, Master of Arts. 1636.

2 volumes in 1. Black-Letter. Square 8vo, green morocco extra, gilt edges. London, Printed by John Haviland, 1636.

A good copy, but a few leaves are foxed.

264

**Manuscript.** *A Seventeenth Century MS. Book of Poems.* Mostly by contemporary writers. Size  $4\frac{3}{4} \times 2\frac{1}{2}$  inches, old calf. The original owner's name is written on a fly-leaf, with the date 1650.

265

**MARVELL, ANDREW.** *Miscellaneous Poems.* By Andrew Marvell, Esq; Late Member of the Honourable House of Commons. Fine impression of the frontispiece portrait. Tall 4to, old calf, sprinkled edges.

London, Printed for Robert Boulter, 1681.

First Edition. Very large and fine copy of this rare book.

266

**MILTON, JOHN.** *Angli Pro Populo Anglicano Defensio.* Small 12mo, original vellum.

Londini, Typis Du Gardianis, Anno Domini 1651.

First Edition. Scarce. This book was condemned by Parliament at the Restoration, and ordered to be burnt by the common hangman.

## Arnold Collection of Books and Letters

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267

**MILTON, JOHN.** *Paradise lost.* A Poem Written in Ten Books By John Milton. 4to, original sheep, back strengthened, side and bottom edges of several leaves uncut. London, 1667.

First Edition. First Title, with the author's name in larger type, which is the rarer form. Fine large copy on extra thick paper, measuring 7 x 5 7-16 inches. It has the original blank leaf before the title, which is lacking in almost all copies. Every leaf is perfect. Altogether this is an exceptionally fine copy.

Facsimile of title-page opposite.

268

**MILTON, JOHN.** *Paradise lost.* A Poem in Ten Books. The Author John Milton. 4to, brown levant morocco, edges gilt on the rough, by the Club Bindery.

London, Printed by S. Simmons, 1668.

First Edition. Fourth Title. Scarce. Fine copy, measuring 7 x 5 3/4 inches. The printer's name appears for the first time on this title, and in this issue also first appear the seven preliminary leaves containing The Printer to the Reader, The Argument, The Verse, and the Errata. There is no blank leaf preceding the title, as none belongs there, for, beginning with the issue with the fourth title, the title-leaf was printed with the first three of the preliminary leaves, leaving no blank leaf. Every leaf is perfect.

269

**MILTON, JOHN.** *Paradise Lost.* A Poem In Twelve Books. The Authour John Milton. The Fourth Edition, Adorn'd with Sculptures. Frontispiece portrait by White. Twelve other full-page engravings. Folio, mottled calf, gilt edges, by Rivière.

London, Printed by  
Miles Fletcher for Richard Bentley, 1688.

First Illustrated Edition. Bound with the above are *Paradise Regained* and *Samson Agonistes*, with separate title-pages of the same date as *Paradise Lost*.

Fine copy. Scarce.

270

**MILTON, JOHN.** *Paradise Lost.* A Poem in Twelve Books. With the Life of Milton by Thomas Newton, D. D. *Paradise Regained.* A Poem, in Four Books. To which are added *Samson Agonistes*: and Poems on Several Occasions. 2 volumes. 8vo, original sheep. Philadelphia, Printed by Robert Bell, 1777.

The First American Edition of Milton. Portrait lacking in volume 1. Very rare.



# Paradise lost.

A

## P O E M

Written in

T E N B O O K S

By *JOHN MILTON.*

---

Licensed and Entred according  
to Order.

---

L O N D O N

Printed, and are to be sold by *Peter Parker*  
under *Creed Church* neer *Aldgate*; And by  
*Robert Boulter* at the *Turk's Head* in *Bishopsgate-street*;  
And *Matthew Walker*, under *St. Dunstons Church*  
in *Fleet-street*, 1667.

## Arnold Collection of Books and Letters

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271

**MILTON, JOHN. Paradise Lost.** A Poem Written in Ten Books.  
4to, half levant morocco, gilt top, other edges uncut.  
London [Pickering, 1873].

Facsimile reprint of the First Edition, with a monograph on the  
First Edition of Milton's Paradise Lost. Binding worn.

272

**MILTON, JOHN. Paradise Lost,** as originally published by John  
Milton, Being a Facsimile Reproduction of the First Edition.  
With an Introduction by David Masson. 8vo, original cloth.  
London, Elliot Stock, 1877.

273

**MILTON, JOHN. Paradise Regained.** A Poem. In IV Books.  
To which is added Samson Agonistes. The Author John Milton.  
Small 8vo, original sheep, rebacked.  
London, Printed for John Starkey, 1680.

Second Edition. With the leaf of license before the title.

A tear in the lower left-hand corner has removed a portion of the  
word "in" of the imprint.

274

**MILTON, JOHN. The History of Britain,** That part especially  
now call'd England. Fine impression of the frontispiece portrait  
by Faithorne. 4to, old calf, sprinkled edges.  
London, Printed by J. M. for James Allestry, 1670.

First Edition. Fine copy.

With book-plates of Thomas Graham and Joannis M. Gray.

275

**MILTON, JOHN. Poems, &c. Upon Several Occasions.** By  
Mr. John Milton: Both English and Latin, &c. Composed at  
several times. With a small Tractate of Education To Mr.  
Hartlif. Small 8vo, red crushed levant morocco, gilt edges, by  
Rivière.  
London, Printed for Tho. Dring, 1673.

Fine large copy, measuring 6¾ x 4 1-16 inches.

## Arnold Collection of Books and Letters

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276

**MILTON, JOHN.** *Facsimile of the Manuscript of Milton's Minor Poems Preserved in the Library of Trinity College, Cambridge.* Edited by William Aldis Wright. Folio, sheets, uncut, enclosed in a cloth case. Cambridge, At the University Press, 1899.

The 47 photographic facsimiles are by A. G. Dew-Smith.

277

**MOORE, THOMAS.** *Irish Melodies, By Thomas Moore, Esq.* With an Appendix containing the original Advertisements, and the Prefatory Letter on Music. 8vo, original boards, paper label, uncut. London, Printed for J. Power, 1821.

First edition without the musical accompaniments. Very fine copy. Inserted is an autograph letter dated August 18, 1820, signed "Ever yours, T. Moore," which says in part as follows:

"The advertisement had better run thus

J. Power has the honour to inform the Subscribers to Moore's I. M. that the Eighth Number is nearly ready for the Press.

The Proprietor begs also to state that, in compliance with the wish of the Public for an edition of the Poetry of this work, unconnected with the Music, Mr. Moore is at present employed in preparing such a volume for publication, and that it will appear at the same time with the Eighth Number, the Poems of which it will, of course, comprize."

278

**MORE, HENRY.** *Philosophicall Poems, By Henry More:* Master of Arts, and Fellow of Christs College in Cambridge. 8vo, sprinkled calf, gilt edges, by Silari.

Cambridge, Printed by Roger Daniel, 1647.

First Edition. Fine copy. Besides the general title-page, there are eight separate title-pages to the various parts, each dated 1647.

Book-plate of E. H. Bierstadt.

279

**MUFFET, THOMAS.** *The Silkwormes, and their Flies:* Liuely described in verse, by T. M. a Countrie Farmar, and an apprentice in Physicke. For the great benefit and enriching of England. Woodcut on title-page. Small 4to, red levant morocco extra, gilt edges, by Rivière.

Printed at London by V. S. for Nicholas Ling, 1599.

First Edition. Fine copy. Small blank portion of corner of title-page mended. From Thomas Park's library, and with his autograph on title-page. Very rare.

## Arnold Collection of Books and Letters

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280

**New York Historical Society.** Catalogue of the Books, Tracts, Newspapers, Maps, Charts, Views, Portraits, and Manuscripts, in the Library of the New York Historical Society. 8vo, old half roan. New York, J. Seymour, 22 Dec. 1813.

Presentation copy, with autograph inscription "For Francis Jeffrey, Esq. from the Historical Society."

Jeffrey was an honorary member of the New York Historical Society; he was married to an American lady while in New York in 1813.

281

**PAYNE, ROGER.** Binding. *Schemata Caelestina*. Manuscript. 12mo, russia, richly tooled, gilt edges, by Roger Payne.

1797.

This is a most beautiful specimen of Payne's work, in perfect condition. An expert in bindings pronounces it the best example of Roger Payne's art he has ever seen.

Inserted is Payne's original dated bill, in his autograph, which is not only curiously interesting in itself, but is specially valuable because it gives a full description of the binding, and thus verifies it as the work of this noted master. Facsimile of the bill on opposite page.

282

**PHILIPS, KATHERINE.** *Poems*. By the Incomparable, Mrs. K. P. Small 8vo, original calf, rebacked, marbled edges.

London, Printed by F. G. for Rich. Marriott, 1664.

Very fine copy of the rare First Edition (which was unauthorized), with the leaf of imprimatur and leaf of errata. Autograph of Ann Littleton on title.

Book-plate of I. P. Van Ness.

283

**PHILIPS, KATHERINE.** *Poems* By the most deservedly Admired Mrs. Katherine Philips The matchless Orinda. Brilliant impression of the frontispiece portrait by Faithorne. Folio, original calf. London, Printed by J. M. for H. Herringman, 1667.

Very fine copy, with wide margins, of the First Authorized Edition.

(66)

D<sup>r</sup> Moseley

Sche-  
mata } Sewed with silk every sheet single round every Band  
} Just as much Sewing as would be done in 3 Books in a  
} common way of Work. exceeding neat Boards re-  
} markably neat and strong. The Book lettered  
} in the most correct manner. The outside,  
} Finished in the most Magnificent Venetian Taste  
} In the Scientific Kojie-Prucian Manner.

The Inside, Finished with Vine Leaves and  
grapes Studded with Roses and Gold Studds,  
and other Emblematical Insignia.

The Back lined with Russia Leather  
under the Russia Cover and Bound in the very  
best Manner in the Finest Russia Leather  
of the true Russian Colour as Imported

1797

0:10:6

July  
4<sup>th</sup>

Remained Due for Haydon

0:17:0

£ 1:7:6

## Arnold Collection of Books and Letters

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284

**POOLE, JOSHUA.** *The English Parnassus: or, A Helpe to English Poesie.* Containing A Collection Of all Rhyming Monosyllables, The choicest Epithets and Phrases. With Some General Forms upon all Occasions, Subjects, and Theams, Alphabetically digested. 8vo, unbound, marbled edges.

London, Printed for Tho. Johnson, 1657.

First Edition. Fine copy.

285

**POPE, ALEXANDER.** *The Dunciad.* With Notes Variorum, and the Prolegomena of Scriblerus. Frontispiece of the Owl on a pedestal. 4to, black calf, top edges gilt, side edges uncut.

London, Printed for Lawton Gilliver, 1729.

Very tall copy in fine condition. Scarce.

286

**PORDAGE, SAMUEL.** *Poems Upon Several Occasions.* By S. P. Gent. Small 8vo, green morocco by Stikeman.

London, Printed by W. G. for Henry Marsh, 1660.

First Edition. Very scarce.

287

**PORDAGE, SAMUEL.** *Troades Englished.* By S. P. Small 8vo, green morocco by Stikeman.

London, Printed by W. G. for Henry Marsh, 1660.

First Edition. Rare. Not mentioned by Lowndes.

288

**QUARLES, FRANCIS.** *Divine Fancies: Digested into Epigrammes, Meditations, and Observations.* By Fra: Quarles. 4to, calf, gilt edges, by Aitken.

London, Printed by M. F. for Iohn Marriot, 1632.

First Edition. With book-plate of E. H. Bierstadt.

(68)

## Arnold Collection of Books and Letters

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289

**QUARLES, FRANCIS.** *The Shepheards Oracles: Delivered in Certain Eclogues.* By Fra: Quarles. Small 4to, blue half calf, gilt top.

London, Printed by M. F. for

John Marriot and Richard Marriot, 1646.

First Edition. Rare. Signature B1 is cut into and there is a hole in the text. Signature E2 is mended.

Book-plate of E. H. Bierstadt.

290

**RALEIGH, SIR WALTER.** *Judicious and Select Essayes and Observations.* By that Renowned and Learned Knight, Sir Walter Raleigh Upon The First Invention of Shipping. The Misery of Invasive Warre. The Navy Royall and Sea-Service. With his Apologie for his voyage to Guiana. Brilliant impression of the frontispiece portrait by Vaughan. Small 8vo, original calf, marbled edges.

London, Printed by T. W. for Humphrey Moseley, 1650.

First Edition. Fine and large copy, with all of the four titles.

At the end of the volume is an eight-page list of books published by Humphrey Moseley, among which are Milton's *Poems*, Waller's *Poems*, Shirley's *Poems*, Crashaw's *Steps to the Temple*, Quarles's *Divine Poems*, and Suckling's *Fragmenta Aurea*.

Book-plate of Hugh Percy.

291

**RANDOLPH, THOMAS.** *Poems with the Muses Looking-Glasse: and Amyntas.* 4to, old calf, red edges.

Oxford, Printed by

Leonard Lichfield, for Francis Bowman, 1638.

A very fine copy of the rare First Edition.

292

**RITSON, JOSEPH.** *Bibliographia Poetica: A Catalogue of English Poets, of the Twelfth, Thirteenth, Fourteenth, Fifteenth, and Sixteenth, Centurys, with a Short Account of their Works.* 8vo, original boards, uncut.

London, Printed by

C. Roworth for G. and W. Nicol, 1802.

First Edition. Fine copy.

(69)

## Arnold Collection of Books and Letters

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293

**ROBORICUS. Speculum.** Illuminated by hand. Folio, old red calf, sprinkled edges. [Paris, about 1469].

Printed with Gothic type. Very wide margins. A beautiful example of fifteenth-century typography.

294

**Rump (The), or a Collection of Songs and Ballads,** made upon those who would be a Parliament, and were but the Rump of an House of Commons, five times dissolv'd. Fine impression of the frontispiece. Small 8vo, original sheep, rebacked.

London, Printed for H. Brome and H. Marsh [1660].

First Edition. Very rare.

The bottom line of the imprint on the title-page is cut off, and there is a large hole in the text of one leaf (signature I5). As is always the case, signature G is wanting.

The copy in the Foote Collection was believed by Mr. Perkins to be the only perfect one in existence.

295

**Rump: or an Exact Collection Of the Choycest Poems and Songs relating to the Late Times.** By the most Eminent Wits, from Anno 1639 to Anno 1661. Small 8vo, red crushed levant morocco, edges gilt on the rough. London, Printed for

Henry Brome, and Henry Marsh, 1662.

Very fine and uncommonly large copy of this scarce book. Preceding the printed title is a fine impression of the engraved title.

This collection is much fuller than the edition of 1660.

From the Royal Society Library, with armorial book-plate. The Society Stamp is on verso of the title-leaf and on verso of the last leaf.

296

**SANDYS, GEORGE. A Paraphrase vpon the Psalmes of David and vpon the Hymnes Dispersed throughout The Old and New Testaments.** By G. S. Small 8vo, original calf, red edges.

London, 1636.

First Edition. Very large and very fine copy.

(70)



## Arnold Collection of Books and Letters

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297

**SANDYS, GEORGE.** *Ovid's Metamorphosis* Englished by G. S.  
Engraved title by Cecill and engraved frontispiece by Marshall.  
Tall 4to, original calf.

London, Printed by William Stansby, 1626.

First Edition. Large and fine copy. Opposite the title is the leaf with "The Minde of the Frontispiece, And Argument of this Worke." The last leaf has the printer's engraved device. MS. notes on some pages.

298

**SANDYS, GEORGE.** *Christs Passion. A Tragedy.* With  
Annotations. Small 8vo, old calf, gilt edges.

London, Printed by I. L., 1640.

First Edition. Scarce.

299

**SANDYS, GEORGE.** *Sandys Travailes.* Illustrated with Fifty  
Graven Maps and Figures. Folio, olive morocco extra, gilt  
edges, by Bedford.

London, Printed by R. and W. Leybourn, 1658.

Sixth Edition. Very fine copy. The binding is an example of the best work of Bedford.

300

**SHAKESPEARE.** *The Dramatic Works of Shakespeare.*  
Engraved portrait (inserted), and numerous engraved illustrations  
by Stothard, Westall, and others. 12mo, red crushed levant  
morocco, gilt edges, by Matthews, enclosed in a slip-case.

London, William Pickering, 1826.

The first issue of the Diamond Edition. The binding is a choice example of Matthews's work.

This volume was bought by the present owner at the sale of the Matthews Library in 1897.

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## Arnold Collection of Books and Letters

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301

**SHELLEY, PERCY BYSSHE.** *Adonais* An Elegy on the Death of John Keats, Author of *Endymion*, *Hyperion* Etc. 4to, original paper covers, uncut. Pisa, with the types of Didot, 1821.

First Edition. A piece has been torn from the lower right corner of the front cover and rudely replaced. Fine copy. Uncut copies of this book with the original blue paper covers are extremely rare.

Reference is made to this edition of *Adonais* in two of the letters by Shelley which are described in Part II of this catalogue.

Facsimile of title-page opposite.

302

**SHELLEY, PERCY BYSSHE.** *Adonais* An Elegy on the Death of John Keats. Edited with a Bibliographical Introduction by Thomas J. Wise. 4to, boards, uncut. London, Published for the Shelley Society by Reeves and Turner, 1886.

Of this facsimile reprint of the first edition of *Adonais* 300 copies were printed.

303

**SHELLEY, PERCY BYSSHE.** *Adonais*. An Elegy on the Death of John Keats, Author of *Endymion*, *Hyperion* Etc. 8vo, half morocco, uncut, with the original green paper covers bound in. Enclosed in a green straight-grained morocco case.

Cambridge, Printed by W. Metcalfe, 1829.

Second Edition. Presentation copy from Arthur Hallam, who edited this edition, to Samuel Rogers, with Hallam's autograph inscription on the title-page.

This second edition is reputed to be even scarcer than the first.

304

**SHELLEY, PERCY BYSSHE.** *Adonais*. Edited with Introduction and Notes by W. M. Rossetti. 12mo, original cloth.

Oxford, at the Clarendon Press, 1891.

First issue of this Edition.

(72)

# ADONAIΣ

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AN ELEGY ON THE DEATH OF JOHN KEATS,  
AUTHOR OF ENDYMION, HYPERION ETC.

BY

PERCY. B. SHELLEY

Ἀστὴρ πρὶν μὲν ἑλαμπες ἐν ζῳαῖσιν εὖος.

Νυν δὲ θανὼν, λαμπρὸς ἔσπερος ἐν φθίμενοις.

PLATO.

P I S A

WITH THE TYPES OF DIDOT

M D C C C X X I.

## Arnold Collection of Books and Letters

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305

**SHIRLEY, JAMES.** *Poems &c.* By James Shirley. Brilliant impression of the frontispiece portrait by Marshall. Small 8vo, green levant morocco, gilt edges, by J. Wright.  
London, Printed for Humphrey Moseley, 1646.  
First Edition. Fine large copy, measuring 6¼ x 4 inches. Rare.

306

**SIDNEY, PHILIP.** *The Comtesse of Pembrokes Arcadia.*  
Written by Sir Philip Sydney Knight. Now the Fovrth Time published with some new additions. Engraved title. Folio, original calf, rebacked, sprinkled edges.  
London, Imprinted by H. T. for Matthew Lownes, 1613.  
Fourth Edition. Fine copy. Inserted are two engraved portraits of Sydney.

307

**SINKER, ROBERT.** *The Library of Trinity College, Cambridge.* 10 illustrations. 4to, original boards, vellum paper back, gilt top, other edges uncut.  
Cambridge, Deighton Bell & Co., 1891.  
Number 67 of an edition of 153 copies on hand-made paper.

308

**SLATER, J. H.** *Book Collecting A Guide for Amateurs.*  
8vo, original cloth, gilt top, other edges uncut.  
London, Swan Sonnenschein & Co., 1892.  
Large Paper copy of the First Edition. Number 391 of 500 printed.

309

**SLATER, J. H.** *Early Editions. A Bibliographical Survey of the Works of Some Popular Modern Authors.* 8vo, original cloth, leather back, gilt top. London, Kegan Paul & Co., 1894.  
First Edition.

## Arnold Collection of Books and Letters

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310

**SMITH, JAMES and HORATIO.** *Rejected Addresses: or The New Theatrum Poetarum.* 12mo, original boards, uncut.

London, Printed for John Miller, 1812.

First Edition. Fine copy. Only a small portion of the paper label remains.

311

**SOMERVILLE, WILLIAM.** *The Chace.* A Poem. Engraved frontispiece by Gravelot. 4to, original calf.

London, Printed for G. Hawkins, 1735.

First Edition. Fine copy.

312

**SPENSER, EDMUND.** *The Faerie Qveen: The Shepheards Calendar: Together with the Other Works of England's Arch-Poet, Edm. Spenser.* Engraved title and head- and-tail pieces. Folio, olive crushed levant morocco extra, gilt edges, by Rivière.

London, Printed by H. L. for Matthew Lownes, 1611.

First Collected Edition. An uncommonly large and fine copy. The binding is a rich example of Rivière's work.

313

**STERNE, LAURENCE.** *A Sentimental Journey through France and Italy.* By Mr. Yorick. 8vo, old calf.

London, Printed for T. Becket and P. A. De Hondt, 1768.

First Edition, and a fine large copy. These volumes belonged to the Honorable Miss Ingram, one of the original subscribers (see list of subscribers, volume 1, page 12), and has her autograph signature on the fly-leaf of each book.

314

**STERNE, LAURENCE.** *Facsimile of the First Edition of A Sentimental Journey Through France and Italy.* By Mr. Yorick. 2 volumes, 12mo, original boards, paper labels, uncut. 100 copies printed on Holland paper, of which this is Number 36, and 4 copies on vellum. Printed from type at the

De Vinne Press, New York, 1885.

This copy was presented to Mr. C. W. Frederickson by Mr. Robert Hoe, who had the reprint made. Inserted is a letter by Mr. Hoe, dated Feb. 4, 1889, which was sent with the book.

## Arnold Collection of Books and Letters

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315

**SUCKLING, JOHN.** *Fragmenta Avrea.* A Collection of all the Incomparable Peeeces Written By Sir John Svckling And published by a Friend to perpetuate his memory. 8vo, sprinkled calf, gilt edges, by Bedford. London, Printed by Tho. Warren for Humphrey Moseley, 1648.

A fine copy of the Second Edition, with a beautiful impression of the frontispiece portrait by Marshall.

There are seven separate title-pages, all dated 1648, in addition to the general title-page.  
Armorial book-plate.

316

**SWIFT, JONATHAN.** *A Tale of a Tub.* To which is added An Account of a Battel between the Antient and Modern Books in St. James's Library. 8vo, original calf, leather label.

London, Printed for John Nutt, 1704.

A large and uncommonly fine copy of the First Edition of this scarce book, with separate title-pages to each of the three parts. Preceding the first title-page is the leaf, frequently wanting, which gives a factitious list of "Treatises writ by the same author . . . . which will be speedily published."

317

**SWIFT, JONATHAN.** *Travels into Several Remote Nations of the World.* In Four Parts. By Lemuel Gulliver. Portrait and maps. 2 volumes, 8vo, original calf, leather labels.

London, Printed for Benj. Motte, 1726.

A large and fine copy of the scarce First Edition. With separate pagination to each part. Book-plate in each volume of Charles Viscount Bruce, son of Thomas Earl of Ailesbury, dated 1742.

318

**SWIFT, JONATHAN.** *A Complete Collection of Genteel and Ingenious Conversation.* In Three Dialogues. By Simon Wagstaff, Esq. 8vo, half calf, gilt top.

London, Printed for B. Motte and C. Bathurst, 1738.

A Large Paper copy of the First Edition in very fine condition. Rare in this state. Preceding the title-page is a leaf on which is printed the publisher's advertisement of other books, including "A Tale of a Tub" and "Gulliver's Travels."

# THE FALCON

LONDON : PRINTED FOR THE AUTHOR : 1879.

## Arnold Collection of Books and Letters

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319

**SWIFT, JONATHAN.** *Verses on the Death of Dr. Swift.*

Written by Himself: Nov. 1731. Folio, half morocco.

London, Printed for C. Bathurst, 1739.

A garbled version of this poem was surreptitiously printed in 1731.  
This is the First Authorized Edition. Scarce.

320

**SWIFT, JONATHAN.** *The History of the Four Last Years of the Queen.* 8vo, original calf, sprinkled edges.

London, Printed for A. Millar, 1758.

First Edition. Large Paper copy. Name written on title-page.

321

**SWINBURNE, A. C.** *A Sequence of Sonnets on the Death of Robert Browning.* 8vo, original paper covers.

London, Printed for Private Circulation, 1890.

Rare. Very fine copy, in a red silk wrapper, which is enclosed in a red levant morocco case with title and date on back.

322

**TENNYSON, ALFRED.** *The Falcon.* 8vo, original paper covers, uncut.

London, Printed for the Author, 1879.

First Edition. One of the rarest of the privately printed books of Tennyson. The present copy, except for a slight break in the front cover, is in the finest possible condition.

Facsimile of title-page on preceding page.

323

**TENNYSON, ALFRED.** *The Promise of May.* 8vo, original paper covers, uncut.

London, Printed for the Author, 1882.

First Edition. This is not quite so rare as "The Falcon," yet all told, after most diligent searching, only 11 copies are known, and some of these lack the covers. The covers of the present copy are slightly worn by use.

Facsimile of title-page opposite.

324

**TENNYSON, ALFRED.** *Lucretius.* Small 4to, original cloth, uncut.

Cambridge, Mass., Printed for Private Circulation, 1868.

First Edition. Only a few copies were made by Mr. James T. Fields "for the use of himself and friends."

Scarce.

(78)



THE  
PROMISE OF MAY

LONDON: PRINTED FOR THE AUTHOR: 1832

## Arnold Collection of Books and Letters

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325

**THOMAS, ISAIAH.** Catalogue of English, Scotch, Irish and American Books. For Sale at the Worcester Bookstore. Small 12mo, original paper covers.

Printed at Worcester, by Isaiah Thomas, 1801.

326

**THOMAS, ISAIAH.** The History of Printing in America. With a Biography of Printers and an Account of Newspapers. Illustrated. 2 volumes, tall 4to, original calf.

Worcester, From the press of Isaiah Thomas, Jun.

Isaac Sturtevant, Printer, 1810.

First Edition. Presentation copy from the Author, with autograph inscription on the title-page of volume 1 as follows:

“Presented to the Rev. Leverett I. F. Huntington,  
By his Friend,

Isaiah Thomas.

Jany. 1820.”

327

**TUSSER, THOMAS.** Five Hundred points of good Husbandry. Square 8vo, green morocco extra, gilt edges.

London, Printed by I. O. for the Company of Stationers, 1638.

The blank corners of a few leaves mended; otherwise a good copy of this scarce volume.

328

**WALLER, EDMOND.** Poems, &c. Written by Mr. E. D. Waller. Small 8vo, buff polished calf, gilt edges, by Bedford.

London, Printed for Humphrey Mosley, 1645.

The genuine First Edition, with the dedication and advertisement to the reader and list of contents not in the spurious one.

A fine copy of this very rare book.

329

**WALLER, EDMOND.** Poems, &c. Written Upon Several Occasions, And To Several Persons. By Edmond Waller, Esq. Small 8vo, original calf, gilt edges.

London, Printed for Henry Herringman, 1664.

Second Authorized Edition.

Very fine copy, with the leaf of imprimatur, preceding the title-leaf, dated January 10th, 1663.

(80)

## Arnold Collection of Books and Letters

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330

**WALLER, EDMUND.** *The Works of Edmund Waller Esqr. in Verse and Prose* Published by Mr. Fenton. Frontispiece portrait of Waller engraved by Virtue after Kneller. Many other engraved portraits by Virtue. Engraved title. 4to, original calf extra, red edges. London, Printed for I. Tonson, 1729.

Very fine large copy. The binding is an interesting example of eighteenth-century work.

331

**WALTON, IZAAK.** *The Life of Dr. Sanderson, Late Bishop of Lincoln.* Brilliant impression of the frontispiece portrait by White. 8vo, original calf, marbled edges.

London, Printed for Richard Marriott, 1678.

First Edition. Fine copy.

Book-plate of Charles B. Foote.

332

**WALTON, IZAAK.** *The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert.* Written by Izaak Walton. Four portraits. 12mo, original calf, sprinkled edges. London, Printed by

Tho. Newcomb for Richard Marriott, 1670.

First Collected Edition. A large fresh copy, with fine impressions of the four portraits.

Scarce.

333

**WARNER, WILLIAM.** *Albions England: A Continued Historie of the same Kingdome, from the Originals of the first Inhabitants thereof: And most the chiefe Alterations and Accidents there hapning: vnto, and in, the happie Raigne of our now most gracious Soueraigne Queen Elizabeth.* First penned and published by VVilliam VVarner: and now reuised, and newly enlarged by the same Author. 4to, red morocco, gilt edges, by the Club Bindery. London, Printed by the Widow Orwin for J. B., 1597.

A scarce volume of sixteenth-century poetry.

Title-page and several leaves mended and some lines cut into. This book is seldom found in perfect condition.

## Arnold Collection of Books and Letters

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334

**Washington Collection.** *A Catalogue of the Washington Collection in the Boston Athenæum* Compiled and Annotated by Appleton P. C. Griffin. With an Appendix By W. C. Lane. Illustrated. 8vo, original cloth, gilt top, other edges uncut. The Boston Athenæum, 1897.

Number 50 of 55 copies on special paper provided for the purpose in 1850, and first used in making this limited edition.

335

**WITHER, GEORGE.** *Wither's Motto, Nec habeo, nec Careo, nec Curo.* Engraved title by Elstraeke. Small 8vo, old calf.

London, Printed for John Marriott, 1621.

First Edition. Large copy, with the leaf of Explanation before the title-page. Some leaves water-stained.

336

**WORDSWORTH, WILLIAM.** *Autograph Signature in The Annales of Cornelius Tacitus. The Description of Germanie.* Translated by Sir Henry Savile K<sup>t</sup>. Folio, old boards, leather back. Printed at London, by

Arnold Hatfield for John Norton, 1612.

Wordsworth's copy, with his autograph signature on the title-page. The volume is in very poor condition. Some leaves are torn and many are wormed.

337

**WORDSWORTH, WILLIAM.** *Poems of Wordsworth Chosen and Edited by Matthew Arnold.* Vignette portrait. 8vo, original cloth, paper label, uncut. London, Macmillan and Co., 1892.

First Edition. Large Paper copy.

338

**WORDSWORTH AND COLERIDGE.** *A Description of The Wordsworth and Coleridge Manuscripts in the Possession of Mr. T. Norton Longman.* With three facsimile Reproductions. Edited with notes by W. Hale White. Large 4to, original boards, uncut. Longmans, Green, and Co.,

London, New York, and Bombay, 1897.

(82)

## *Part II Letters et Cetera*

339

**ADDISON, JOSEPH.** Original manuscript Transfer of Copyright of the Eighth Volume of the Spectator, written on the first page of a folio sheet.

The document reads as follows.

"Know all men by these presents That I Joseph Addison of the Parish of St Clements Danes in the County of Middle Essex for & in consideration of the Sume of Fifty Three pounds fifteen Shillings of good & Lawfull money of Great Britain to me in hand paid by Jacob Tonson Jun<sup>r</sup> of London Bookseller The receipt whereof He the said Joseph Addison Doth hereby acknowledge He the said Joseph Addison Hath Bargained Sold assigned & Sett over & by these presents Doth Bargain Sell assign & Sett over All That his full & Sole right & Title of in & to The Copy of the Eighth Vol of the Spectator from Number five hundred fifty Six Inclusive to Number Six hundred Thirty five Inclusive which said Copy to be and remain unto the said Jacob Tonson his heires & assigns for ever. In Witness whereof the said Joseph Addison hath hereunto Sett his hand & Seal this Twenty Seventh day of Aug<sup>t</sup> 1715.

Sealed & delivered being  
first stampd according to  
the Severall acts of  
parliam<sup>t</sup> in the presence of  
Tho. Tickell  
Jh Pinckney "

[Signed] Jos. Addison

340

**BROWN, JOHN.** Autograph Letter to T. B. Musgrave. 1 page, 4to.

The letter is given below in full.

"Charlestown, Jefferson Co. Va. 17<sup>th</sup> Nov. 1859.

T. B. Musgrave Esqr

My Dear Young Friend

I have just received your most kind & welcome letter of the 15<sup>th</sup> inst but did not get any other from you. I am under many obligations *to you & to your Father* for all the kindness you have shown me, especially since my disaster. *May God* & your own conciousness ever be your rewarders. Tell your Father that I am quite cheerful that I do not feel myself in the least de-

## Arnold Collection of Books and Letters

graded by my imprisonment, my chain, or the *near prospect* of the Gallows. Men cannot *imprison*, or *chain*; or *hang* the Soul. I go joyfully in behalf of Millions that "have no rights that this great & glorious"; "*this Christian Republic*," "is bound to respect." Strange *change in morals political*; as well as *Christian*; since 1776. I look forward to *other changes* to take place in "*God's good time*"; fully believing that "the fashion of this world passeth away." I am unable *now* to tell you where my friend is; that you inquire after. Perhaps my Wife who I suppose is still with Mrs [name obliterated], may have some information of him. I think it quite uncertain however. Farewell; May God abundantly bless  
Your Friend

John Brown"

Brown was executed on December 2d, 1859.

### 341

BROWNING, ELIZABETH BARRETT. Autograph Letter to Cornelius Mathews. 3 pages, small 8vo, and address.

About one half of this long letter is quoted below; the portion not quoted is mostly comment on books written by Mr. Mathews.

"50 Wimpole Street March, 1844.

My dear Mr Mathews you will forgive my silence for the sake of a feebleness of health which has been overmuch pressed upon this winter, by occupation. For the future you shall have a better correspondent, if indeed my writing to you oftener can appear to you a better thing—and your indulgence will help you to understand, in the meantime, how a very weak hand, such as mine is, may be overworked in the preparation for the printing of a book, until it is forced to deny itself to the claims of private letters. Also from the latter part of January to April I am apt to be more shaken than usual by the visitations of our English climate and the influence of the east wind.—I have a heart which runs like a racehorse, leaps like a hunter, & stands still like a mule, all in the course of one morning—so that I am sometimes forced to be quiet, & think of life death & the wind. Upon the whole, my health does improve, I think, and two summers now together might renew me, I fancy. But I live upon a point,—a spire of a church—liable to precipitation every instant—which is no reason, however, that I sh<sup>d</sup> write so much about it.

Yes,—I will explain how impossible it was for me to escape the mortification of refusing to see your friend Mr Belford. He wrote a very courteous letter to me when he found that I c<sup>d</sup> not see him, & amused me exceedingly by inquiring into the personal history of my relation Mr Tennyson. Leigh Hunt he said, had intimated somewhere that he was my relation!—Now I remember that Leigh Hunt in his 'Last of the Violets' (which by the way has just been repub-

## Arnold Collection of Books and Letters

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lished by Moxon together with his other collected poems) had the goodness to say of me

'I took her at first for a sister of Tennyson's' and that poetical relationship which after all I have no better claim to, I fear, than lies in Mr Hunt's 'gentilnesse,' is the only one existing between us. Indeed I never saw Mr Tennyson in my life. So far in reply to your question — which made me smile again. And I have thanks upon thanks for you besides, for your kind words added to the mistake. As to the mistake, if I could make out a hundred & ninety ninth cousinship a hundred & ninety nine times removed from Alfred Tennyson, I would snatch at it, and frame my pedigree . . .

I am at the end of my paper & have yet to thank you warmly & gratefully for your kind interest about the American edition of my poems, to the proposed arrangement of which I accede at once. The proof sheets & preface shall go to your care through Wiley & Putnam; and perhaps you will have the goodness to see that the latter, which must be in MS., is correctly printed. Probably I shall have two volumes here — & Moxon is my publisher. Your American kindnesses are remembered in the deepest of my heart — and to be less unworthy of them is a better object than fame. Let me hear from you, & tell me if your own book has a triumph in its own land. Ever yours

truly & faithfully

*Elizabeth B. Barrett."*

### 342

**BROWNING, ROBERT.** Autograph Letter signed Robert Browning. 1½ pages, 8vo, 19 Warwick Crescent, upper Westbourne Terrace, July 28, 1863.

"I find this morning that the case is very little altered — the swelling being still so considerable as to affect Robert's articulation — although in the main he is better and probably will be well in a day or two."

### 343

**BROWNING, ROBERT.** Autograph Letter to Mr. Gillespie, signed Robert Browning. 1½ pages, 8vo, 19 Warwick Crescent, W. May 18, 1871.

"I shall send in a packet to-morrow Robert's verses, — they are too bulky for the post. You need be in no hurry to return them — pray keep them six months if you please. You must remember they are the very first attempts of the poor fellow, — but there is no fear that you will deny your indulgence."

## Arnold Collection of Books and Letters

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344

BRYANT, WILLIAM CULLEN. Fragment of an Autograph Manuscript of Bryant, written in Italy and describing his experiences in that country. 1 page, 8vo.

345

BRYANT, WILLIAM CULLEN. Autograph Letter to James R. Osgood & Co., signed W. C. Bryant. 1 page, 8vo, New York, March 20, 1871.

"I think that you ought not to make so great a difference in what you pay me for the Odyssey and the Iliad. One reason for this is that there are fewer translations of the Odyssey in our language than of the other epic. Another is, that one successful book sells another by the same author. It seems to me therefore that you should pay me two thousand dollars instead of one as was proposed by Mr. Clarke the other day."

346

BRYANT, WILLIAM CULLEN. Autograph Letter to J. R. Osgood & Co., signed W. C. Bryant. 1 page, 8vo, New York, March 27th, 1871.

"As to the question of compensation for the Odyssey, I cannot look upon it in any other light than the one in which it appeared to me when I wrote you the other day. In addition to what I then said there are these considerations. You take less risk than when you published the Iliad—inasmuch as the success of that work opened the way for the success of this. Again—it is very likely that those who purchased my version of the Odyssey will be apt to do it soon after it is published—most of them at least and after the two years which will belong to you, the sales will be comparatively quite small. You will not therefore, I think, regard me as unreasonable if I adhere to the sum named \$2000.—for the copyright during the two full years."

347

BRYANT, WILLIAM CULLEN. Autograph Letter to James R. Osgood, signed W. C. Bryant. 1½ pages, 8vo, New York, March 30, 1875.

"I cannot think of any such task as that which you suggest until I have one or two others off my hands. I cannot at my age take on any new ones which will give me anxiety—and even if I were to accomplish that to which you refer I should desire afterward to look the result carefully over and consider whether it ought to appear in my life time."



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348

**COWPER, WILLIAM.** Autograph Letter signed W<sup>m</sup> Cowper. 4 pages, 4to, Nov. 27, 1784.

This long letter treats almost entirely of "The Task," which was published in 1785; a small portion is quoted below.

"My principal purpose is to allure the Reader by character, by scenery, by imagery and such poetical embellishments, to the Reading of what may profit him. Subordinate to this, to combat that predilection in favor of a Metropolis that beggars and exhausts the Country by evacuating it of all its principal Inhabitants, and collaterally and as far as is consistent with this double Intention, to have a stroke at Vice Vanity and folly wherever I find them. . . . .

Sully's rule—*nulla dies sine linea*, will make a volume in less time than one would suppose. I adhered to it so rigidly that though more than once I found three lines as many as I had time to compass, still I wrote; and finding occasionally, and as it might happen, a more fluent vein, the abundance of one day made me amends for the barrenness of another. But I do not mean to write blank verse again. not having the music of a rhyme, it requires so close an attention to the pause and the cadence and such a peculiar mode of expression, as render it, to me at least, the most difficult species of Poetry that I have ever meddled with."

349

**CURTIS, GEORGE WILLIAM.** Autograph Letter to Ticknor and Fields, signed George William Curtis. 1 page, 8vo, Ashfield, Mass., 11 October, 1866, acknowledging receipt of a cheque for \$60.

350

**CURTIS, GEORGE WILLIAM.** Autograph Letter to James T. Fields, signed G. W. Curtis. 1 page, 8vo, Albany, June 15, 1867, asking for a copy of Gov. Andrews's argument on Prohibition. The postscript says, "I am not drunk as you might imagine from my autograph."

351

**CURTIS, GEORGE WILLIAM.** Autograph Letter to James T. Fields, signed G. W. Curtis. 1½ pages, 8vo, Albany, 3 September, 1867.

## Arnold Collection of Books and Letters

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352

**CURTIS, GEORGE WILLIAM.** Autograph Letter to James R. Osgood, signed George William Curtis. 4 pages, small 8vo, West New Brighton, 3 January, 1882.

353

**CURTIS, GEORGE WILLIAM.** Autograph Letter to James R. Osgood, signed George William Curtis. 1 page, small 8vo, West New Brighton, 6 January, 1882.

354

**DU MAURIER, GEORGE.** Autograph Letter to James R. Osgood, signed G. du Maurier. 1½ pages, small 8vo, April 5, 1887, in reference to several drawings and sketches which are here referred to by their titles.

355

**DU MAURIER, GEORGE.** Autograph Letter to James R. Osgood, signed G. du Maurier. 1 page, small 4to, Hampstead, June 19, 1888.

“What am I to do with scrubious & rily callithumpkin Abbey? He wont come & see my drawings—he wont answer my letters—Two or three have been waiting for the last fortnight, to know if they will do for Harper.

Just written to Beefsteak Club to say you haven't robbed a church.”

356

**DU MAURIER, GEORGE.** Autograph Letter to James R. Osgood, signed G. du Maurier. 1½ pages, small 4to, Hampstead, June 21, 1888.

357

**DU MAURIER, GEORGE.** Autograph Letter to James R. Osgood, signed G. du Maurier. 1 page, small 8vo, Hampstead, July 17, 1891.

“‘I knod there evenings’ (with you and Black)! I went home early & absolutely sober, & had a model this morning & drew like a bird!”

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358

EMERSON, RALPH WALDO. Autograph Letter to Professor Henry Reed. 5¾ pages, small 8vo, La Pierre House, 1 Jany. 1854.

A portion of this letter follows.

"My dear Sir. Your little condition affixed to the contract, namely, that I should send you my opinion of Mr. Wordsworth's genius has checked my readiness to send you my mite for the tablet, until this time; for I have been in New York two days, & there is no time in Philadelphia, I find, for a stranger; no time then to fit and form his obligations to the solitariest & wisest of poets. I do not know but I must defer it altogether to a silent hour, by and by, far from cities. It is very easy to see, that to act so powerfully in this practical age, he needed, with all his oriental abstraction, the indomitable vigor rooted in animal constitution, for which his countrymen are marked. Otherwise he could not have resisted the deluge-streams of their opinion with success. One would say, he is the only man among them who has not in any point succumbed to their ways of thinking, & has prevailed. . . .

Rather than not write, I will send this rude note, reserving my right to communicate a more considered ballot, as soon as I find a quiet half hour to rejoice in my remembrances of this old benefactor. . . . I enclose \$15.00

Gratefully & respectfully yours,  
R. W. Emerson."

359

EMERSON, RALPH WALDO. Autograph Letter to William Emerson, Jr., signed Waldo E. 4 pages, small 8vo, and original addressed envelope, Concord, 29 March, 1861.

More than half the letter is here quoted.

"I only remember that the main question was, which translation of Plato? I found or fancied Bohn's translations great benefactors. Taylor's which I knew best, is not yet English but very Greekish & pedantic. Madame Dacier's 'Religious Dialogues' so called is in English, of course, a translation of a translation. Cousin in French is elegant &, I believe, faithful. But I found great comfort in reading the two first volumes of Bohn, & dialogues in later volumes, in their good English & tone of sense and culture. I have not, to be sure, looked into the book to criticize, or even to compare, but only for Plato. But if your friend simply wishes to come at Plato by the shortest way let her take Bohn thankfully."

360

EMERSON, RALPH WALDO. Autograph Letter to R. C. Waterston, signed R. W. Emerson. 2 pages, 8vo, Concord Sept. 23, 1862, making arrangements for lectures.

## Arnold Collection of Books and Letters

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361

**EMERSON, RALPH WALDO.** Autograph Letter to James R. Osgood, signed R. W. Emerson. 2  $\frac{1}{3}$  pages, 8vo, Concord, 1 August, 1872.

"Among many letters most of them still unanswered in our confusion, I received one from Mr. Ticknor expressing very kind sympathy from himself & your house in our behalf, for which I desire to specially thank him & you all for myself & my family. It is not the least of our misfortune that it keeps us in a rude confusion for many days, that neglects the first duties & graces."

362

**EMERSON, RALPH WALDO.** Autograph Letter to Miss Putnam, signed R. W. Emerson. 1  $\frac{1}{3}$  pages, very small 4to, Concord 29 April, expressing thanks for an invitation to the "Carnival of Authors."

363

**EMERSON, RALPH WALDO.** Autograph Letter to R. C. Waterston, signed R. W. Emerson.

" . . . I hate to speak in a file of oratory where spontaneousness is due,—which I have not. In my later experience in this kind, I go from bad to worse."

364

**EMERSON, RALPH WALDO.** Autograph Letter signed R. W. Emerson. 1 page, small 4to.

"It is now more than a week since I sent the last page of the article on Character."

365

**HAWTHORNE, NATHANIEL.** Autograph Letter. 1 page, 4to.

The letter is given below in full.

"West Newton,

My dear Sir,

As regards the proposition for twelve short tales. I shall not be able to accept it, because experience has taught me that the thought and trouble expended on that kind of production, is vastly greater in proportion, than what is required for a long story.

I doubt whether my romances would succeed in the serial mode of publication; lacking, as they certainly do, the variety of interest and character which seem to have made the success of other works, so published. The reader would inevitably be tired to death of the one

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prominent idea, if presented to him under different aspects for a twelvemonth together. The effect of such a story, it appears [to] me, depends on its being read continuously. If, on completion of another work, it should seem fairly and naturally divisible into serial portions, I will think further of your proposal.

I have by me a story which I wrote just before leaving Lenox, and which I thought of sending to Dr. Bailey of the National Era, who has offered me \$100. for an article. But, being somewhat grotesque in its character, and therefore not quite adapted to the grave and sedate character of that Journal, I hesitate about so doing, and will send it to the International, should you wish it at the price above mentioned. The story would make between twenty and thirty of such pages as Ticknor's editions of my books—hardly long enough, I think, to be broken into two articles for your magazine, but you might please yourself on that point. I cannot afford it for less than \$100, and would not write another for the same price.

Very truly yours,  
Nathl Hawthorne."

366

HOLMES, OLIVER WENDELL. Autograph Letter to James R. Osgood. 1 page, 8vo.

The letter is given below in full.

"296 Beacon st.,

Nov. 22<sup>d</sup>

Dear Mr. Osgood,

My nephew, a son of Hon. C. W. Upham of Salem, may call on you some day to ask questions about *heliotypes*. Will you have the kindness to listen & to answer any questions he may put as if he were Michael Angelo, Leonardo de Vinci and Raffael le Sanzio all rolled into one, for the space of five or even of seven minutes, and greatly oblige

Yours very truly

O. W. Holmes."

367

HOLMES, OLIVER WENDELL. Autograph Letter to James R. Osgood, signed O. W. Holmes. 1 page, 8vo, 2 P. M. Tuesday.

"It has occurred to me since writing to you that my friendly critic may have thought that

'How a woman and a young one' etc.  
might sound a little like

How a woman *with her* young one etc  
Was that or something like that what he or she meant? Supposing  
that to be so I would be willing to have it read

How the lonely, helpless daughter  
of a quiet household feels!

Don't let 'em print *lonely lovely*!"

(91)

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368

**HOLMES, OLIVER WENDELL.** Autograph Letter signed O. W. Holmes.  $\frac{1}{2}$  page, very small 4to, March 30th, n. p., accepting an invitation to dine.

369

**HOLMES, OLIVER WENDELL.** Autograph Letter to Robert C. Winthrop, signed O. W. Holmes. 3 pages, small 8vo, 164 Charles st., July 5th, 1866.

"I wish you to look over the list of speakers for the Alumni Celebration here presented for your private inspection."  
The list covers two of the pages.

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**HOLMES, OLIVER WENDELL.** Autograph Letter to R. C. Waterston, not signed.  $1\frac{1}{2}$  pages, small 8vo.

The letter is given below in full.

"Boston July 13th, 1869.

Dear Mr Waterston

I am tired of writing occasional poems. I should be thankful to have somebody else undertake the honorable task you have assigned to me.

If you can find another (as no doubt you can) please let me off. If you do not find anybody before the first of September you can write me a line and I will then say yes or no at once. If I answer now it must be to say that I must beg the committee to excuse me unconditionally.

What with Alumni meetings and Jubilee and Halleck Monument, and Cambridge Memorial I am getting to feel like a street musician strapped to a hurdy gurdy."

371

**HOLMES, OLIVER WENDELL.** Autograph Letter to J. R. Osgood & Co., signed O. W. Holmes. 2 pages, 8vo, 296 Beacon st., Jan. 29th, 1872, in reference to "The Poet at the Breakfast Table."

"You can send me proofs of the 'Poet' in book form whenever you like, and I will get them ready without delay. As to illustrations I suppose the most important question to me as well as to you is whether they are like to pay."

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HOLMES, OLIVER WENDELL. Autograph Letter to James R. Osgood, signed O. W. Holmes. 2¾ pages, small 4to, 296 Beacon st., Sept. 16th, 1876.

A letter of thanks for a gift of Hogarth pictures.

"As pictures of the time with all its peculiarities of streets, costumes, habits, etc. they are unending sources of interest. I am constantly reminded of Dickens, who has done for our own age in another form what Hogarth did for his. The same variety of character, the same degree of exaggeration, approaching to caricature, when it does not reach it, the same hints of the grotesque and the terrible, only carried further by the poet than by the romancer, characterise both printed page and picture."

373

HOLMES, OLIVER WENDELL. Autograph Letter. 3 pages, 8vo. The letter is given below in full.

"296 Beacon st Oct 18th  
1879.

Mess. Houghton, Osgood & Co.  
Gentlemen,

I have received a letter from Dr—Rev. Dr—Ray Palmer of Newark, N. J., formerly of Albany, a well known and much respected orthodox clergyman, author of various hymns, among others of

"My faith looks up to Thee"—

an old Phillips Academy scholar of about my time, a man very friendly to me, and of broad and catholic feeling . . . . .

*Stop and take breath,*

who wishes to write an elaborate and comprehensive Article on my various writings.

He has written for the International Review, while under its former Editors, Articles on Bryant, Longfellow and Lowell which have been well received.

He suggests that it might be an advantage to me to be "set on pedestal" by one whose life and pursuits have so differed from my own.—You will find Dr Palmer's name and a bit of his writing in Allibone. He is a most worthy and a very intelligent man and of course I am perfectly willing that he should write about me as much as he likes. I have no doubt that it will help the sale of my books to have so a widely known orthodox minister speak well of them, as he doubtless will. Now to do his task he wants what he has not got—a complete set of my writings in prose and verse. He tells me that the publishers of Bryant and Longfellow sent him their works, and that perhaps my publishers would send him mine.

Will you be so good as to send him a set of my writings—on your own account, if you think it will pay you to do it; on my own account

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if you think that more reasonable; dividing the cost, if that suits you better.—What satisfies you will satisfy me, but be so good as to send the books at any rate to the following address, by express:

Rev. Ray Palmer, D. D.  
205 M<sup>t</sup> Pleasant Avenue  
Newark  
New Jersey.

Very truly yours  
O W Holmes."

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**HOLMES, OLIVER WENDELL.** Autograph Letter to Robert C. Winthrop, signed O. W. Holmes. 1 page, small 8vo, with black border, 296 Beacon street, Dec. 17th, 1888.

"I find something in the tokens of regard that pass the survivors of the great shipwreck of four score years or thereabouts. They are drawn closer to each other than they ever were or could be before. We old men hold fast by the balusters going down stairs—so we clasp more tightly the hands of our dear old friends as we come near the last steps of that other stairway which is so soon to reach its landing."

375

**HOLMES, OLIVER WENDELL.** Autograph Letter to James R. Osgood, signed O. W. Holmes. 1 page, small 8vo, 296 Beacon street, March 10th, 1892.

"As to the reminiscences I am writing at them, but with no fixed intention of publishing during my life, or perhaps for the public at any time as they will stand in the manuscript. I am not prepared to make any arrangement about their disposition at present."

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**HOLMES, OLIVER WENDELL.** Autograph Letter signed O. W. Holmes. 1 page, small 8vo, 296 Beacon st., Oct. 9 1893.

"Most of my manuscripts of my various works have disappeared and I cannot pretend to trace them.

Any that I may have are going through the slow process by which my papers of all sorts are coming out of chaos, and I cannot hunt them up at present."

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**HOLMES, OLIVER WENDELL.** Autograph Letter to Robert C. Winthrop, signed O. W. Holmes. 1 page, small 8vo, May 14th, 1894.

"I have had to have my nurse back and go under medical treatment again. But for this you would have heard from me before this time."

Dr. Holmes's death occurred on October 7, 1894.



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IRVING, WASHINGTON. Holograph Manuscript of "The Knight of Malta," the original draft of the complete story, as prepared by Irving for the *Knickerbocker*, signed "Geoffrey Crayon." 4 sheets of various sizes.

379

IRVING, WASHINGTON. Autograph Letter to Col. Thomas Aspinwall, American Consul, London. 3 pages, 4to, and address.

The letter is given below in full.

"New York, Feb 24<sup>th</sup> 1835

My dear Aspinwall

Not having received a line from you since you arrived in England I am perfectly at a loss to know whether or not this will find you in London, and for some time past have been communicating with you and sending MSS. to you at a venture.

By the next packet you will receive the MS. of a volume making the third of my Miscellany. It will relate to persons and scenes in England, and I am inclined to think will be more *taking* with the British public than anything I have published for some time past. I am willing to let it go for five hundred guineas, but not for less. You may open a negociation for it

I have given the American edition of my projected series the general title of "The Crayon Miscellany"—No 1. &c It is more definite than that of "Miscellanies" I should like to have that title adopted in the English edition

By this packet you will receive the proof sheets of the first volume of my nephew Theodore's book—"The Conquest of Florida by Hernando de Soto." It will bear my nephews name on the title page. In a dedication to me he will acknowledge the counsel and aid I have given him in his first literary attempt. The work in question has been executed under my eye. It is an original work, taken from the Spanish and Portuguese accounts of this singular expedition. Southey pronounces the Spanish work, by Garcilaso de La Vega, one of the most delightful in the Spanish language.

In my nephew's work all the spirit and adventure & picturesqueness of the Spanish narration is preserved, enriched and authenticated by the Portuguese account, and verified by statistical testimonials of various travellers in the U. S. I think it will be a work comprising the charm of romance with the truth and utility of History. Should I have executed the work I should have asked at least 1200 guineas for it. As my nephew is a new name he must be content with less, but I think he ought to have at least 600 g<sup>s</sup>. Make the best bargain you can however & let the work be put immediately to press. The residue will be forwarded promptly.

Yours ever  
W. I."

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IRVING, WASHINGTON. Autograph Letter to Col. Thomas Aspinwall, American Consul, London.  $3\frac{3}{4}$  pages, 4to, and address. The letter is given below in full.

"New York, July 15<sup>th</sup> 1835.

My dear Aspinwall

I send through the Legation the third number of the "Crayon Miscellany" containing "Legends of the Conquest of Spain." The work will be kept back here until some time in September, to give the London publisher a fair chance. You will govern yourself in your arrangements with Mr. Murray by the prices of the preceding volumes. Perhaps five hundred guineas would be a good standing price for the numbers of the Miscellany; which will generally be about the size of the present one. The last, by some miscalculation in the MS. ran shorter than I had intended. I leave the arrangement entirely to you and wish every thing to be done to Mr. Murrays satisfaction. It really gives me great pleasure to be again in business relations with him. I notice what you say with respect to the Harpers. It grieves and mortifies me, after having written so confidently on the subject; to find that the matter is not likely to turn out as I had anticipated. The Harpers seem now disinclined to make any proposition. They say they have hitherto made all their arrangements in London through Mr Rich, and, though he is not altogether what they could wish, yet they should not like to break off before the year is out. That they might be able to see what could be done next December &c I told them that I had no wish neither would you be willing, to interfere with the interests of Mr Rich, for whom we both had a sincere friendship, and that I was not aware of his acting as their agent, when I moved in the matter—so I suffered the subject to rest there. I have since had a conversation with Henry Carey, Leslies brother-in-law, but find he has employed Miller as his agent for seventeen years past, and I would not on any account take a crumb from the honest [word illegible] mouth.

I feel vexed with myself that my meddling zeal should have perhaps awakened anticipations in your mind, only to be disappointed—but I am sure you will excuse me and attribute all this officiousness to a friendly anxiety for your welfare. I shall keep on the look out should any thing offer that may be of service to you.

I wish you would procure and send out to me promptly, "Travels in the interior of North America by John Bradbury." The Journey was performed in 1811 & the book probably published some years afterward.

Also "Tales of an Indian Camp" subsequently the title page was altered to Traditions of the North American Indians—(or some such title). It was published by [word illegible] Bentley about the year 1830

Yours ever very truly

W I.

P. S. I am looking with anxiety for the fate of Theodore's work. I am afraid Mr Murray will delay it so long that other publishers will get hold of it."

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IRVING, WASHINGTON. Autograph Letter to L. G. Clark, office of the Knickerbocker, Fulton Street, New York. 2¾ pages, 4to, and address. The letter is given below in full.

My dear Sir,

"Greenburgh, March 17<sup>th</sup> 1840

In consequence of not sending to the post office for several days I did not receive your letter calling so lustily for help until yesterday (Monday) after post hours. I have nothing at hand to send to you, and fear, if I had, it would come too late. We have nothing new in these parts excepting that there has been the deuce to pay of late in Sleepy Hollow; a circumstance, by the by, with which you of New York have some concern, as it is connected with your Croton aqueduct. This work traverses a thick wood about the lower part of the hollow, not far from the old Dutch haunted church; and in the heart of the wood an immense culvert or stone arch is thrown across the wizard stream of the Pocantico, to support the aqueduct. As the work is unfinished a colony of Patlanders have been encamped about this place all winter, forming a kind of Patsylvania in the midst of a "wilderness." Now whether it is that they have heard the old traditional stories about the Hollow, which, all fanciful fabling and idle scribbling apart, is really one of the most beautiful places in this part of the country; or whether the goblins of the Hollow, accustomed only to tolerate the neighborhood of the old Dutch families, have resented this intrusion into their solitudes by strangers of an unknown tongue, certain it is, that the poor paddys have been most grievously harried for some time past, by all kinds of apparitions. A waggon road cut through the woods and leading from their encampment past the haunted church, and so on to certain whisky establishments, has been especially beset by five fiends, and the worthy patlanders on their way home at night beheld misshapen monsters whisking about their paths, sometimes resembling men, sometimes boys, sometimes horses, but invariably *without heads*; which shows that they must be lineal descendants from the old goblins of the Hollow. These imps of darkness have grown more and vexatious in their pranks; occasionally tripping up, or knocking down the unlucky object of their hostility. In a word, the whole wood has been such a scene of *spooking* and *diablerie*, that the paddys will not any longer venture out of their shanties at night, and a whisky shop in a neighboring village, where they used to hold their evening gatherings, has been obliged to shut up for want of custom. This is a true story and you may account for it as you please. The corporation of your city should look to it, for if this harrying continues I should not be surprised if the Paddies, being cut off from their whisky, should entirely abandon the sylvan regions of Sleepy Hollow, and the completion of the Croton water-works be seriously retarded.

You may make what out of the foregoing you can, I have scribbled it in all haste as breakfast is waiting and one of my nephews who takes this with him to town is impatient to be off.

Yours truly

W I.

P. S. The above story was told me last evening by one of the young engineers who was on a visit to the cottage."

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KEATS, JOHN. Autograph Letter to Georgiana Augusta

Keats, the wife of his brother George. 8 pages, 4to.

This journal-letter was written on January 13th, 15th, 17th, and 27th, 1820. Excepting the portion written on January 27th, which is lacking, the letter is given below in full, and with a degree of accuracy not secured for it in any previous publication.

"Thursday Jan<sup>y</sup> 13<sup>th</sup> 1820—

My dear Sister.

By the time you receive this your troubles will be over. I wish you knew they were half over. I mean that George is safe in England, and in good health. To write to you by him is almost like following ones own Letter in the Mail. That it may not be quite so I will leave common intelligence out of the question and write wide of him as I can. I fear I must be dull having had no goodnatured flip from fortune's finger since I saw you and oo side way comfort in the success of my friends. I could almost promise that if I had the means I would accompany George back to America and pay you a Visit of a few Months. I should not think much of the time or my absence from my Books, or I have no right to think, for I am very idle: but then I ought to be diligent and at least keep myself within the reach of materials for diligence. Diligence! that I do not mean to say, I should say dreaming over my Books, or rather other peoples Books. George has promised to bring you to England when the five years have elapsed. I regret very much that I shall not be able to see you before that time; and even then I must hope that your affairs will be in so prosperous a way to induce you to stop longer. Yours is a hardish fate to be so divided from your friends and settled among a people you hate. You will find it improve. You have a heart that will take hold of your children. Even Georges absence will make things better, his return will banish what must be your greatest sorrow and at the same time minor ones with it. Robinson Crusoe when he saw himself in danger of perishing on the Waters look'd back to his island as to the haven of his Happiness and on gaining it once more was more content with his Solitude. We smoke George about his little Girl, he runs the common beaten road of every fater, as I dare say you do of every Mother: there is no Child like his Child, so original! original forsooth. However I take you at your words; I have a lively faith that yours is the very gem of all children. Ain't I its unkle?

On Henry's Marriage there was a piece of Bride cake sent me—it missed its way—I suppose the Carrier or Coachman was a Conjuror, and wanted it for his own private use. Last Sunday George and I dined at Millars. There were your Mother and Charles with Fool Lacon Esq<sup>r</sup> who sent the sly disinterested shawl to Miss Millar, with his own heathen name engraved in the Middle. Charles had a silk Handkerchief belonging to a Miss Grover, with whom he pretended to be smitten and for her sake kept exhibiting and adoring the Hand-

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kerchief all the evening. Fool Lacon Esq<sup>r</sup> treated it with a little venturesome trembling contumely, whereupon Charles set him quietly down on the floor, from where he as quietly got up. This process was repeated at supper time, when your Mother said, "If I were you, Mr Lacon I would not let him do so." Fool Lacon Esq<sup>r</sup> did not offer any remark. He will undoubtedly die in his bed. Your Mother did not look quite so well on Sunday. Mrs. Henry Wylie is excessively quiet before people. I hope she is always so. Yesterday we dined at Taylor's, in Fleet Street. George left early after dinner to go to Deptford. He will make all square there for me. I could not go with him. I did not like the amusement. Haslam is a very good fellow indeed; he has been excessively anxious and kind to us. But is this fair? He has an innamorata at Deptford and he has been wanting me for some time past to see her. This is a thing which it is impossible not to shirk. A Man is like a Magnet, he must have a repelling end—so how am I to see Haslam's lady and family, if I even went, for by the time I got to Greenwich I should have repell'd them to Blackheath and by the time I got to Deptford, they would be on Shooters hill, when I came to shooters Hill, they would alight at Chatham and so on till I drove them into the Sea, which I think might be indictable. The Evening before yesterday we had a piano forte hop at Dilkes. There was very little amusement in the room but a Scotchman to hate. Some people you must have observed have a most unpleasant effect upon you when you see them speaking in profile—this Scotchman is the most accomplished fellow in this way I ever met with. The effect was complete. It went down like a dose of bitters and I hope will improve my digestion. At Taylor's too, there was a Scotchman—not quite so bad for he was as clean as he could get himself. Not having succeeded in Drury Lane with our Tragedy, we have been making some alterations and are about to try Covent Garden. Brown has just done patching up the Copy, as it is altered. The only reliance I had on it was in Kean's acting. I am *not* afraid it will be damn'd in the Garden. You said in one of your letters that there was nothing but Haydon and Co in mine. There can be nothing of him in this, for I never see him or Co. George has introduced to us an American of the Name of Hart. I like him in a Moderate way. He was at Mrs. Dilke's party; and sitting by me, we began talking about english and american ladies. The Miss Reynolds and some of their friends made not a very enticing row opposite us. I bade him mark them and form his judgement of them. I told him I hated Englishmen because they were the only Men I knew. He does not understand this. Who would be Bragadocio to Johnny Bull? Johnny's house is his Castle, and a precious dull castle it is. What a many Bull Castles there are in So and so Crescent! I never wish myself an universal visitor and news monger but when I write to you. I should like for a day or two to have somebody's knowledge, Mr. Lacon's for instance of all the different folks of a wide acquaintance to tell you about. Only let me have his knowledge of family minutiae and I would set them in a proper light but bless me I never go anywhere—my pen is no more garulous than

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my tongue—Any third person would think I was addressing myself to a Lover of Scandal. But we know we do not love scandal but fun, and if scandal happens to be fun, that is no fault of ours. There were very pretty pickings for me in Georges letters about the Prairie Settlement, if I had any taste to turn them to account in England. I knew a friend of Miss Andrews yet I never mentioned her to him: for after I had read the letter I really did not recollect her story. Now I have been sitting here a half hour with my invention at work, to say something about your Mother or Charles or Henry but it is in vain. I know not what to say. Three nights since George went with your mother to the play. I hope she will soon see mine acted. I do not remember ever to have thanked you for your tassels to my Shakspeare—there he hangs so ably supported opposite me. I thank you now. It is a continual memento of you. If you should have a Boy do not christen him John, and persuade George not to let his partiality for me come across. 'Tis a bad name, and goes against a man. If my name had been Edmund I should have been more fortunate.

I was surprised to hear of the State of Society at Louisville, it seems you are just as ridiculous there as we are here—threepenny parties, halfpenny Dances—the best thing I have heard of is your shooting, for it seems you follow the Gun. Give my Compliments to Mr<sup>s</sup> Audubon and tell her I cannot think her either good looking or honest. Tell Mr Audubon he's a fool—and Briggs that 'tis well I was not Mr A.

*Saturday Jan<sup>y</sup> 15* It is strange that George having to stop so short a time in England I should not have seen him for nearly two days. He has been to Haslam's and does not encourage me to follow his example. He had given promise to dine with the same party tomorrow, but has sent an excuse which I am glad of as we shall have a pleasant party with us tomorrow. We expect Charles here today. This is a beautiful day: I hope you will not quarrel with it if I call it an American one. The Sun comes upon the snow and makes a prettier candy than we have on twelfth cakes. George is busy this morning in making copies of my verses. He is making one now of an Ode to the nightingale, which is like reading an account of the black hole at Calcutta on an ice bergh. You will say this is a matter of course, I am glad it is. I mean that I should like your Brothers more, the more I know them. I should spend much more time with them if our lives were more run in parallel, but we can talk but on one subject that is you. The more I know of Men the more I know how to value entire liberality in any of them. Thank God there are a great many who will sacrifice their worldly interest for a friend: I wish there were more who would sacrifice their passions. The worst of men are those whose self interests are their passion—the next those whose passions are their self-interest. Upon the whole I dislike Mankind; whatever people on the other side of the question may ad-

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vance they cannot deny that they are always surprised at hearing of a good action and never of a bad one. I am glad you have something [to] like in America, Doves. Gertrude of Wyoming and Birbeck's book should be bound up together like a Brace of Decoy Ducks—one is almost as poetical as the other. Precious miserable people at the Prairie. I have been sitting in the Sun while I wrote this till it became quite oppressive, this is very odd for January. The vulcan fire is the true natural heat for winter. The Sun has nothing to do in winter but to give a little glooming light much like shade. Our Irish servant has piqued me this morning by saying that her Father in Ireland is very much like my Shakespeare only he had more colour than the Engraving. You will find on Georges return that I have not been neglecting your affairs. The delay was unfortunate, not faulty;—perhaps by this time you have received my three last letters not one of which had reach'd before George sail'd. I would give two pence to have been over the world as much as he has. I wish I had money enough to do nothing but travel about for years. Were you now in England I dare say you would be able (setting aside the pleasure you would have in seeing your mother) to suck out more amusement for Society than I am able to do. To me it is all as dull here as Louisville could be. I am tired of the Theatres. Almost all parties I may chance to fall into I know by heart. I know the different styles of talk in different places, what subjects will be started how it will proceed, like an acted play, from the first to the last act. If I go to Hunt's, I run my head into many times heard puns and music. To Haydon's worn out discourses of poetry and painting. The Miss Reynolds I am afraid to speak to for fear of some sickly reiteration of Phrase or Sentiment. When they were at the dance the other night I tried manfully to sit near and talk to them, but to not purpose, and if I had 'twould have been to no purpose still. My question or observation must have been an old one, and the rejoinder very antique indeed. At Dilke's I fall foul of Politics. 'Tis best to remain aloof from people and like their good parts without being eternally troubled with the dull process of their every day Lives. When once a person has smok'd the vapidness of the routine of Society he must either have self interest or the love of some sort of distinction to keep him in good humour with it. All I can say is that standing at Charing Cross and looking east west north and south I see nothing but dulness. I hope while I am young to live retired in the country, when I grow in years and have a right to be idle, I shall enjoy cities more. If the American Ladies are worse than the English they must be very bad. You say you should like your Emily brought up here. You had better bring her up yourself. You know a good number of english ladies what encomium could you give of half a dozen of them. The greater part seem to me downright American. I have known more than one M<sup>rs</sup> Audubon. Their affectation of fashion and politeness cannot transcend ours. Look at our Cheapside Tradesmens sons and daughters—only fit to be taken off by a plague. I hope now soon to come to the time when I shall never be forced to walk through the City and hate as I walk.

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*Monday, Jan<sup>y</sup> 17* George had a quick rejoinder to his Letter of excuse to Haslam, so we had not his company yesterday which I was sorry for as there was our old set. I know three witty people all distinct in their excellence—Rice, Reynolds and Richards. Rice is the wisest, Reynolds the playfulest, Richards the out-o'-the-wayest. The first makes you laugh and think, the second makes you laugh and not think, the third puzzles your head. I admire the first, I enjoy the second, I stare at the third. The first is Claret, the second Ginger-beer, the third Crème de Byrapymdrag. The first is inspired by Minerva, the second by Mercury, the third by Harlequin Epigram, Esq<sup>r</sup>. The first is neat in his dress, the second slovenly, the third uncomfortable. The first speaks adagio, the second allegretto, the third both together. The first is swiftean, the second Tom cribean, the third Shandean—and yet these three Eans are not three Eans but one Ean.

Charles came on Saturday but went early: he seems to have schemes and plans and wants to get off. He is quite right, I am glad to see him employed at business. You remember I wrote you a Story about a woman named Alice being made young again—or some such stuff. In your next Letter tell me whether I gave it as my own or whether I gave it as a matter Brown was employed upon at the time. He read it over to George the other day, and George said he had heard it all before. So Brown suspects I have been giving you his Story as my own. I should like to set him right in it by your Evidence. George has not returned from Town when he does I shall tax his memory. We had a young, long, raw, lean Scotchman with us yesterday calld Thornton. Rice, for fun or for mistake would persist in calling him Stevenson. I know three people of no wit at all, each distinct in his excellence, A, B, and C. A is the foolishest, B the sulkiest, C is a negative. A makes you yawn, B makes you hate, as for C you never see him though he is six feet high. I bear the first, I forbear the second I am not certain that the third is. The first is gruel, the second Ditch water, the third is spilt—he ought to be wiped up. A is inspired by Jack-o' the-clock—B, has been drill'd by a russian serjeant—C—they say is not his Mothers true child but that she bought him of the Man who cries, Young lambs to sell. Twang dillo dee This you must know is the Amen to nonsense. I know a good many places where Amen should be scratched out, rubbd over with po[u]nce made of Momus's little finger bones and in its place Twang-dillo-dee written. This is the word I shall henceforth be tempted to write at the end of most modern Poems. Every American Book ought to have it. It would be a good distinction in Society. My Lords Wellington, Castlereagh and Canning and many more would do well to wear Twang-dillo dee on their Backs instead of ribbands at their Button holes. How many people would go side ways along walls and quickset hedges to keep their Twang-dillo-dee out of sight, or wear large pig-tails to hide it. However there would be so many that the Twang dillo dees would keep one another in Countenance—which Brown cannot do for me—I have fallen away lately. Thieves and Murderers would gain rank in the world, for would any



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one of them have the pooriness of spirit to condescend to be a Twang dillo dee? "I have robbed many a dwelling-house, I have killed many a fowl many a goose and many a Man (would such a gentleman say) but thank heaven I was never yet a Twang dillo dee." Some philosophers in the Moon, who spy at our Globe as we do at theirs, say that Twang dillo dee is written in large letters on our Globe of Earth, They say the beginning of the T is just on the spot where London stands. London being built within the Flourish—*w a n* reach down and slant as far a Timbuctoo in Africa, the tail of the G goes slap across the Atlantic into the Rio della Plata—the remainder of the letters wrap round New Holland, and the last e terminates on land we have not yet discovered. However, I must be silent; these are dangerous times to libel a man in, much more a world."

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KEATS, JOHN. Autograph Letter to Keats from his friend Benjamin Robert Haydon. 2¼ pages, 4to, and address.

The letter, of which only the signature and the postscript are in Haydon's handwriting, is given below in full.

"Bridgewater Sept. 25<sup>th</sup>

My dear Keats

Here I am as Shakespeare says 'Chewing the cud of sweet & bitter fancy,' solitary in the midst of society with no human being to exchange a notion with except my sister and she begins to be so occupied with her little brats that if I attempt to quote Shakespeare to her I am ordered into silence for fear I should wake the children.—I came here for repose of mind—as I am now getting better I am again on the rack to be again in the midst of all the objects of my ambition.—I am getting about again my hero—and I hope to God I shall yet finish my picture to the satisfaction of all of you.—I am longing to be among you—and hear your account of your last Tour—if it has done as much good to the *inside* as the outside of your head you will feel the effects of it as long as you live.—I shall leave this place tomorrow or Monday & hope to be in Town by Wednesday at furthest. I hope your brother Tom does not suffer much—poor fellow—I shall never forget his look when I saw him last.—I can never say as much when I dictate a letter as when I write it myself—and this I hope will be a sufficient excuse for not writing a longer one to you—at any rate this is better treatment than you gave me when you went on your Tour.—Believe me my dear Keats most affectionately & sincerely

Yours ever

B. R. Haydon.

P. S. to give you an idea of the elegant taste of this place the other day, in company when I illustrated something by a quotation, one of the company said with great simplicity, 'Lord Mr. Haydon, you are full of *scraps*.'—adieu—my eyes will not permit me."

## Arnold Collection of Books and Letters

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**KEATS, JOHN.** Autograph Letter to Keats from his friend John Hamilton Reynolds. 3 pages, 8vo, and address.

The letter is given below in full.

“My Dear Keats

I was most delighted at seeing you yesterday,—for I hardly knew how I was to meet with you, situated as you are, and confined as I am. I wish I could have stayed longer with you. As to the Poem I am of all things anxious that you should publish it, for its completeness will be a full answer to all the ignorant malevolence of cold lying Scotchmen and stupid Englishmen. The overweening struggle to oppress you only shews the world that so much of endeavour cannot be directed to nothing. Men do not set their muscles, and strain their sinews to break a straw. I am confident, Keats, that the Pot of Basil hath that simplicity and quiet pathos, which are of sure Sovereignty over all hearts. I must say that it would delight me to have you prove yourself to the world, what we know you to be; to have you annul the Quarterly Review, by the best of all answers. When I see you I will give you the Poem, and pray look it over with that eye to the *littlenesses* which the world are so fond of excepting to (though I confess with that word altered which I mentioned I see nothing that can be cavilled at)—And let us have the Tale put forth, now that an interest is aroused. One or two of your Sonnets you might print, I am sure—And I know that I may suggest to you, which—because you can decide as you like [a portion of the sheet is lacking here] . . . I give over all intention and you ought to be alone. I can never write anything now—my mind is taken the other way:—But I shall set my heart on having you, high, as you ought to be. Do you get *Fame*,—and I shall have it in being your affectionate and steady friend. There is no one I am more interested in—and there is no one that I have more pleasure in communicating my own happiness to. You will gratify me much by letting me have, whenever you have leisure, copies of what you write;—for *more than myself* have a sincere interest in you. When shall I see you—& when shall I go with you to Severn's

Your ever affectionate

Wed<sup>n</sup> Morn.

J. H. Reynolds”

385

**KEATS, JOHN.** Complete Holograph Manuscript of the Poem, To Charles Cowden Clarke, dated 1816. Written on 4 pages of 4to letter-paper. Size of each page, 7 $\frac{7}{8}$  x 9 $\frac{3}{4}$  inches.

The rarity of Keats manuscripts is well known.

This is believed to be the first time that the manuscript of a complete poem by Keats has been sold at auction in this country. A facsimile of the whole poem will be found on the 4 pages following.

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To W. C. C. Clarke -

Margate - Sept 1891

Oh have you seen a Swan superbly forming,  
And, with proud breast, his own white shadow crowning  
He plants his Neck beneath the waters bright,  
So silently, it seems a beam of light  
Shot from the Galaxy; anon he sports -  
With outstretched Wings, the wind & Zephyr courts,  
Or ruffles all the surface of the Lake,  
To show, from its crystal face, to take  
Some diamond Water drops, and then to heave  
In milky ves, and sop them off at leisure.  
But, not a moment, can he there insure them;  
Nor, to such downy rest, can he attune them.  
For down they rush, as though they would be free,  
And up, like time, into Eternity.

Just like that Bird, am I, in loss of time,  
When e'er I venture on the Stream of Rhyme;  
With shattered Oar, Bar snapt, and ransacked vent,  
I slowly sail, scarce knowing my intent;  
Still scooping up the Water with my fingers;  
In which, a trembling diamond never lingers.

O by this, Friend Charles, you may, full plainly, see  
Why I have never pen'd a line to thee:  
Because my thoughts were never free, and clear,  
And little fit to please a classic Ear:  
Because my Wine was of too poor a savour  
For one, whose Palate gladdens in the flavour  
Of sparkling Helicon - I make good it were,  
To take him to a desert, wide, and bare,  
Who, had on Baid's shore, reclined at ease,  
While Tasso's Page was floating in a Breeze  
That gave soft Music from Amida's Bowers,  
• Mingled with fragrance from her rarest flowers:  
I make good, to one, who had, by Mulla's Stream,  
Fondled the Maidens with the Breasts of Cream:  
Who had beheld Belphebe in a Brook,  
And lovely Una in a leafy Nook,  
And Aeschylus leaning o'er his Book.

Who had, of all that's sweet, tasted, and seen,  
From olden ripples up to Beauty's Green;  
From the sequestered haunts of gay Titania,  
To the blue dwelling of Divine Mania.  
One, who, of late, had taken sweet forest walks  
With him who elegantly chats, and talks -  
The wrong'd Libertas - who hath told you Stories  
Of Laurel Chaplets, and Apollo's glories;  
Of Troops chivalrous, prancing through a City;  
And fearful Ladies, made for Love and Pity;  
With many else which I have never known.

Thus have I thought; & days, on days have flown  
Slowly, or rapidly - unwilling still,  
For you to try my dull unlearned quill.

So should I now, but that I've known you long;  
That you first taught me all the sweets of song:  
The grand, the sweet, the terse, the free, the fine;  
What swell'd with Pathos, and what right divine,  
Spenserian novels, that clope with ease,  
And float along like Birds o'er summer Seas;  
Miltonian Storms, and more, Miltonian tenderness;  
Michael in Arms, and more, meet Eve's fair slenderness.  
Who read for me the Sonnet, swelling loudly  
Up to its Climax, and then dying proudly?  
Who found for me the Grandeur of the Ode,  
Growing, like Atlas, stronger from its load?  
Who let me taste that more than cordial draught,  
The sharp, the sapier pointed Epigram?  
Show'd me that Epic was of all the Ring,  
Round, vast, and spanning all, like Saturn's Ring?  
You too, upheld the Veil from Chos beauty,  
And pointed out the Patriotic stern duty;  
The Knight of Alfred, and the shaft of Tell,  
The Hand of Brutus, that so grandly fell

Upon a Tyrant's Head. - Ah! had I never seen,  
Or known your kindness, what might I have been?  
What my Enjoyments in my youthful years,  
Or what of all that now my Life endears?  
And can I e'er these Benefits forget?  
And can I e'er repay the friendly debt?  
No doubly no - Yet, should these Rhymin'gs please,  
I shall call on the Gaps with two fold ease:  
For I have long time been my fancy feeding  
With Hopes that you would one day think the reading  
Of my rough Verses not an hour mispent. -  
Should I e'er hear to what a such content!

Some Weeks have pass'd since last I saw the Spire  
In sweet Thames reflected: - warm desires  
To see the Sun describe the eastern dunnell,  
And morning Gladders sketching into slimmess  
strip the tawny Fields, or pebbly water;  
To mark the time, as they grow broad, and shorter.  
To feel the Air that plays about the Hills,  
And oaks its freshness from the little rills,  
To see ~~hazy~~ golden Corn wave in the light,  
When Cynthia smiles upon a Summer's Night,  
And ~~glay~~ <sup>glows</sup> among the Cloudlets jet, and white;  
As though she were reclining on a bed  
Of beauteous blossoms, in heaven freshly shed.  
No sooner had I lepp'd into these Pleasures,  
Than I began to think of Verse, nine measures  
The Air that floated by me, seem'd to say,  
"Write! thou wilt never have a better day"  
And so I did. - When many lines I'd written,  
Though, with their grace, I was not over smitten;  
Yet, as my hand was in, I thought I'd better  
Trust to my feelings, and write you a letter.

Such an Attempt required an inspiration  
Of a peculiar sort;—a consummation..  
Which, had I felt, these scribblings might have been  
Verses, from which the Soul would never wean.  
But many days have pass'd, since but my heart  
Was warm & luxuriously, by divine Mozart;  
By Arne delighted, or by Handel maddened,  
Or by the Songs of Eim heard, and saddened:  
What time, you were before the Musick sitting,  
And the rich Notes, to each Sensation fitting.  
Since I have walked, with you through shady lanes,  
That freshly terminate in open Plains;  
And revel'd in a Chat, that ceased not,  
When at night fall among your Books we sat;  
No, nor when Supper came, nor after that  
Nor when, reluctantly, I took my Hat;  
No, nor till cordially you shook my Hand  
Mid way between our homes:—your accents bland  
Still sounded in my Ears, when I no more  
Could hear your footsteps touch the gaily floor.  
Sometimes I lost them, and then found again;  
You chang'd the footpath for the grassy plain.  
In these still moments, I have wished you joys  
That well you know to honor—life's very joys  
With him," said I, "will take a pleasant charm,  
It cannot be, that ought will work him harm"  
These thoughts now come o'er me with all their might:  
Again I shake your hand:—Friend Charles good Night!

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KEATS, JOHN. Autograph Letter by Joseph Severn to Keats's niece, Mrs. Philip Speed. 3 pages, small 8vo, and address.

The letter is given below in full.

"Rome Sept 1<sup>st</sup> 1863

My dear Madam

This is a line to assure you that I am the 'one devoted friend untill death' of your illustrious relative 'John Keats' & that it has gratified me highly to be addressed by you in consequence of your reading my essay 'on the Vicissitudes of Keats's Fame'—As I had the happiness to meet his sister here (Madame d'Llanos) after 45 years! I trust it may be also my happiness to meet some others of his family in Rome, where I am likely to remain all my life, & where I first came in his dear company in Nov<sup>r</sup> 1820 & on his account—altho' on my part so mad a thing as it seemed at the time & was pronounced so by most of my f<sup>ds</sup>; yet it was the best & perhaps the only step to insure my artistic career, which no doubt was watched & blessed by His dear Spirit, for I remained 20 years without returning to England & during that time the Patrons I most valued came to me as 'the f<sup>ds</sup> of Keats'—These have remained faithfull to me & to mine no doubt inspired by the revered name of the Poet.—The success of my family (3 sons & 3 daughters) has turned on this. The chief of these Patrons I may mention is the present Chancellor of the Exchequer (William Gladstone)

At this moment I only know of two personal f<sup>ds</sup> of the poet besides myself to be now living—M<sup>r</sup> Charles Cowden Clark who is at Genoa & M<sup>r</sup> John Taylor (the Publisher) in London.

It may be also that f<sup>ds</sup> of yours [one word torn from sheet here] chance to be visiting Rome & in that case I beg you to give them a note to me.

This quiet note I fear may find you in the midst of wars misery if it ever finds you at all & I hope it may be the means of procuring me another letter from you or yours to yours most truly

Joseph Severn

For M<sup>rs</sup> Speed."

387

LONGFELLOW, HENRY WADSWORTH. Autograph Letter to Robert C. Winthrop, signed H. W. L. 4 pages, small 8vo, Carlisle, June 14, 1868.

"On Saturday an Address was made me by the Carlisle Literary Society, and I had to reply. It was the first speech I ever made in my life, and I mean it shall be the last. It was only an inch long; but while impending it cast a shadow over my life for three days!"

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388

LOWELL, JAMES RUSSELL. Autograph Letter in Rhyme.  
1 page, small 8vo.

"My dear Mr. Regent  
if there's an ingregient  
in a poor devil's duties  
gives him hard thoughts of you, 'tis  
this ciphering and sorting  
biennial reporting:  
my experiment crucial  
comes tardy as usual  
from yours (as you know well) most cordially  
Lowell.

Elmwood,  
Tuesday."

389

LOWELL, JAMES RUSSELL. Autograph Letter. 1¾ pages,  
small 8vo.

The letter is given below in full.

"Elmwood, 13<sup>th</sup> April, 1872.

Dear Sir,

if today had been pleasant, I should have answered your letter in person. For the last few weeks my mind has been too much taken up with nearer matters.

The question of a new volume is one of time & mood rather than of money. I should like very much to get one ready but cannot quite yet be sure that I shall be able. To a man of my rooted habits, the thought of going to Europe is something which wonderfully disturbs the mind & scatters thought. You see I should have to (mainly) rewrite whatever I put in the book & there is the difficulty.

I had better say 'no' with an intention to do 'yes' if I can.

Very truly yours  
J. R. Lowell."

390

LOWELL, JAMES RUSSELL. Autograph Letter to Robert C. Winthrop, signed. 2½ pages, small 8vo, Legation of the United States, London, 20<sup>th</sup> April, 1882.

"As to the Royal Wedding, it is more than doubtful whether I am invited myself. My predecessor was not to the marriage of the Duke of Connaught & though I may be better known to the Duke of Albany than Mr Welsh — that would probably make no difference in a



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matter of etiquette. The Crown having lost all the substance of prerogative clings all the more closely to the Shadow.

I hope I shall have the pleasure of seeing something of you while you are in London if Ireland leaves me any time or if the Irish Republic doesn't send me home in Chains."

391

SHELLEY, PERCY BYSSHE. Autograph Letter. 1 page, 4to, and address, to his publisher, Mr. Ollier. Postmarked 26 Nov. 1817.

The letter is given below in full.

"Marlow, Nov. 25, 1817.

Dear Sir,

I have not yet seen the announce [sic] of *Laon & Cythna* in the public papers.—Be so good as not to let it be delayed a day longer, as the books are now ready.

I wish a parcel of *twelve* to be sent to me as soon as you can get them put in boards. If you will send me the account of the expense of the advertisements I will transmit you the money the moment they appear—Dear Sir

Your most obed.

Percy B. Shelley.

Send one to Hunt the first thing.—Dante? & the Spectator?"

The sheet on which this letter is written is much stained.

392

SHELLEY, PERCY BYSSHE. Autograph Letter. 1 page, 4to, and address, July 17, 1821, to his publishers, Ollier & Co.

The letter is given below in full.

"Dear Sir

I send you the bill of lading of the box containing *Adonais*: and I send also a copy to yourself by Mr. Gisborne who probably will arrive before the ship—Pray put the inclosed in the post.—

I add a few words on the subject of my last letter.—I think it of consequence that the circumstances of Mrs S.'s having written the work I propose to you should be kept a profound secret, & I repose upon my confidence in you to that effect. On consideration, I think that it ought not to be announced as written by the author of *Frankenstein*: it bears every indication of the greatest popularity & many people might have been prejudiced by *Frankenstein* against a second attempt of the same author. The work I send you, has been seen in part by Mr. Gisborne, & has excited, as it must in every one, the deepest interest.

Dear Sir,

yours very truly  
P. B. Shelley."

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SHELLEY, PERCY BYSSHE. Autograph Letter. 3 pages, 4to, and address, to his publishers, Ollier & Co.

The letter is given below in full.

"Pisa Jan 11 1821 [1822]"

Dear Sir

I cannot but express my surprize at the silence you have thought proper to observe respecting the various subjects on which I have written to you in the course of the last six months.—My only motive in breaking it on the present occasion is to inform you that, considering your total neglect as a negative upon my last modification of the proposal for Mr Shelley's novel, I have sent it to Mr Godwin with liberty to dispose of it to the best advantage, & should you still be desirous of publishing it, you may treat with him for the copyright.—You will at once see how little reason you have to complain of this conduct on my part, when I tell you that two months elapsed between the completion of the novel & its being sent to England in expectation of your answer.

With respect to my own publications.—I had exceedingly desired the immediate publication of *Hellas* from public no less than private reasons; but as post day after post day passes & I receive no proof sheets of it, as I had requested, I suppose I might as well not have relied upon your spontaneous offers to execute my commissions.—I was also, more than commonly interested in the success of *Adonais*;—I do not mean the sale, but the effect produced—and I should have [been] glad to have received some communication from you respecting it.—I do not know even, whether it has been published, & still less whether it has been republished with the alterations I sent.

The Historical Tragedy of Charles the first will be ready by the spring. It is my intention to sell the copyright of this poem and as you have always been my publisher, I give you the refusal of it.—My reason for selling it, to speak frankly, is, that the bookseller should have sufficient interest in its success to give it a fair chance. Should you not think it worth while to make any offer for it; of course you will absolve me from levity in applying to another publisher. I ought to say that the Tragedy promises to be good, as Tragedies go; & that it is not coloured by the party spirit of the author: how far it may be popular I cannot judge.

Should you pay the same attention to my present letter as its late predecessors have received from you; you will scarcely think it extraordinary that this should be the last time I intend to trouble you—

Dear Sir I have the honour to be

Your obedient humble ser<sup>t</sup>

Percy B. Shelley."

The post-mark on the letter bears date "Ja-26 1822".

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SHELLEY, MARY WOLLSTONECRAFT. Autograph Letter to Charles Ollier. 1 page, and address, small 8vo, Kentish Town, Monday. Postmarked February 19, 1825.

"Mr. Colburn mentioned to my father that there was a Romance entitled *The Last Man*, in three thin volumes published some time ago. Now that I have finished mine I should like to see this."

395

SHELLEY, MARY WOLLSTONECRAFT. Autograph Letter to Charles Ollier, signed Mary Shelley. 1 page, small 8vo, and address, Kentish Town, 5 Dec. [1825].

"I wrote some days ago requesting you to send me (from Mr. Colburn) Wordsworth's *Poems* and Keats's first publication containing *Sleep and Poetry*.—I am afraid some mistake has occurred—and I shall soon want the books in the correction of a proof sheet—"

396

SHELLEY, MARY WOLLSTONECRAFT. Autograph Letter, signed M. Shelley. 1½ pages, small 8vo, Putney, 2 July.

"The *Triumph of Life* was *written* in 1822 so that you cannot give my husband the pas over Lord Byron in a thing which after all is but a trifle."

397

SHELLEY, MARY WOLLSTONECRAFT. Autograph Letter, signed M. Shelley. 2½ pages, small 8vo, Kentish Town, 16 Jan.

Refers to "*Frankenstein*."

398

SHELLEY, MARY WOLLSTONECRAFT. Autograph Letter to George W. Portman, signed Mary Shelley. 1½ pages, small 8vo, n. p., n. d.

"It has been my constant endeavour to withdraw myself personally from public notice—and I flatter myself that I have so far succeeded as to be quite sure that the portrait of so insignificant a person would possess no attraction for the numerous readers of the *Magazine*. As to a *Memoir*, as my sex has precluded all idea of my fulfilling public employment I do not see what the public have to do with me—I am a great enemy to the prevailing custom of dragging private life before the world."

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**STEDMAN, EDMUND CLARENCE.** Autograph Letter to Ticknor and Fields, signed Edmund C. Stedman. 1½ pages, 8vo, New York, August 11, 1868, accepting a "proposition for publishing my new book."

400

**STEDMAN, EDMUND CLARENCE.** Autograph Letter to James R. Osgood, signed E. C. Stedman. 1½ pages, 4to, New York, June 17, 1873, entirely in relation to his forthcoming book of poems.

401

**STEDMAN, EDMUND CLARENCE.** Autograph directions "To the Printer," signed E. C. Stedman. 3 pages, narrow 8vo.

Most explicit directions are here given for the arrangement of the stanzas, style of type, etc., for a forthcoming book of the Poet.

402

**STEDMAN, EDMUND CLARENCE.** Autograph verse from "Pan in Wall Street," signed Edmund Clarence Stedman. 1 page, 8vo, New York, December 5, 1881.

403

**WHITTIER, JOHN GREENLEAF.** Autograph Letter to James T. Fields, signed J. G. W. 1⅓ pages, small 8vo, n. p., n. d.

"I have an impression that this verse in 'The Countess' is a little stilted . . .

Would it not be a trifle more natural and in keeping to say instead:  
Her simple daily life he saw  
By homeliest duties tried  
In all things by an untaught law  
Of fitness justified."

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**WHITTIER, JOHN GREENLEAF.** Autograph Letter, signed  
J. G. W. 1 page, small 16mo, n. p., n. d.

A hastily written note of no particular interest.

405

**WHITTIER, JOHN GREENLEAF.** Autograph Letter to James  
R. Osgood. 2 pages, small 8vo.

The letter is given below in full.

“Amesbury  
28<sup>th</sup> 12 mo, 1870

Dear fd. Osgood

I hardly know what to say to you. Everything with me is so uncertain that I hardly dare promise anything positively. The ‘Poetry for Children’ I believe I did half promise Mr F. I have had in mind a volume of Ballads under the title of ‘Indian Summer,’ strung together by a thread of narative [sic] & description, somewhat like The Tent on the Beach. Yet, as all depends on my health, and that is a very slight dependence any how, I am afraid to have you announce my dimly defined project, as a positive matter. It might be safer to say *probably*.

I shall be in Boston, if I am able, about the middle of the next month.

yrs truly  
John G. Whittier”

406

**WHITTIER, JOHN GREENLEAF.** Autograph Letter to James  
R. Osgood. 1 page, small 8vo.

The letter is given below in full.

“Amesbury  
8<sup>th</sup> 4 mo 1875

My dear Friend

Have you printed off the ‘Mabel Martin’? It seems to me proper to say a word in a note about the change in name &c in the poem.

And there is a slight error in punctuation in one of the verses, and one word misspelled: and in the proem or introductory stanza I wish to make one or two verbal corrections.

Let me know whether I am too late & oblige thy friend

J. G. W.”

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WHITTIER, JOHN GREENLEAF. Autograph Letter to Mary

Howitt. 3 pages, small 8vo, with addressed envelope.

"Oak Knoll

Danvers

19<sup>th</sup> 7<sup>th</sup> Mo 1877

My dear Friend

Mary Howitt

I am more sorry than I can tell about the unlucky 'error i the bill' to which thy kind note, just rec<sup>d</sup>, refers. My head & eyes are too ailing for proof reading and my own poems have in consequence, often appeared in a questionable shape. I will try to have the matter set right. I know too well just how an author feels about such per-versions of his meaning & words.

Did I write thy husband about his admirable Peace Poem? If I did not I meant to do it. It is a strong & powerful plea for Peace, and was never more needed than now. . . .

I wish I had the Arabian Nights carpet to transport me to your beautiful Tyrolese summer home. I should be so glad to shake hands with you.

I can truly say with much love I am your friend

John G. Whittier"

408

WHITTIER, JOHN GREENLEAF. Autograph Letter to James

R. Osgood. 3 pages, small 4to.

The letter is given below in full.

"Danvers 2<sup>d</sup> mo 24 1882

My dear James Osgood

I was pleased with thy plan of publishing an edition of English Poets with biographical & critical introductions, and would have been glad to have some little connection with it. But I fear I must give up the idea of attempting it. More than a year ago I was induced to consent to write an introduction to a volume of Mrs Child's Letters, and had two or three times essayed to do it, but was unable to proceed. Since my return home, I have tried to finish the sketch, but find that I cannot write without suffering & exhaustion. As I can only write in a fragmentary way, a few minutes at a time, it is more difficult to write prose than verse. I am more sorry than any one else can be, but I must yield to the inevitable. The work I wish I could do, will no doubt be better done by others, for I am exceptionally weak in criticism & analysis.

I wish to say here, that in common with all who have been connected with thee as their publisher, I entertain a grateful sense of thy uniform kindness and liberality. To thee & Fields I owe much. You have been my friends as well as my publishers. With every good wish for thee, I am truly & gratefully thy old friend

John G. Whittier"

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WHITTIER, JOHN GREENLEAF. Autograph Letter. 1 ½ pages, small 8vo.

The letter is given below in full.

“Oak Knoll  
Danvers  
Mass  
8th mo. 26. 1886

Dear Friend

The entire writings of mine are published in the ‘Household Edition’ of my Poems, and in the two volumes of Prose works, published by Houghton, Mifflin & Co Boston. I thank thee for the kind words of thy letter and for so truly interpreting my feeling in regard [to] the people of the South, and those who differed from me in political opinions for

—‘If my words were harsh at times  
They spared my fellow men: their blows  
Fell only upon crimes.’

I am very truly thy  
friend  
John G. Whittier”

410

WORDSWORTH, WILLIAM. Autograph Letter to James Tobin. 3 pages, 4to, and address.

The letter is given below in full.

“Allfoxden 6th March [1798]

My dear Tobin,

I have long wished to thank you for your letter & Gustavus Vasa. They were both very acceptable to me in this solitude. The Tragedy is a strange composition of genius & absurdity; as you have not read it I will take care of it for you. I am perfectly easy about the theatre, if I had no other method of employing myself Mr Lewis's success would have thrown me into despair. The Castle Spectre is a Spectre indeed. Clothed with the flesh & blood of 400 £ received from the treasury of the theatre it may in the eyes of the author & his friend appear very lovely. There is little need to advise me against publishing; it is a thing which I dread as much as death itself. This may serve as an example of the figure by rhetoricians called hyperbole, but privacy & quiet are my delight. No doubt you have heard of the munificence of the Wedgwoods towards Coleridge. I hope the fruit will be good as the seed is noble. We leave Allfoxden at Midsummer. The house is let to Crewshank of Stowey so our departure is decided. What may be our destination I cannot say. If we can raise the money we shall make a tour on foot. Probably through Wales & Northwards. At present utterly unable to say

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where we shall be. We have no particular reason to be attached to the neighbourhood of Stowey but the society of Coleridge, & the friendship of Poole. News we have none, our occupations continue the same, only I rise early in the mornings.

I have written 1300 lines of a poem in which I can contrive to convey most of the knowledge of which I am possessed. My object is to give pictures of nature, man, & society. Indeed I know not any thing which will not come within the scope of my plan. If ever I attempt another drama, it shall be written either purposely for the closet or purposely for the stage. There is no middle way. But the work of composition is carved out for me, for at least a year and a half to come. The essays of which I have spoken to you must be written with eloquence, or not at all. My eloquence, speaking with modesty, will all be carried off, or at least for some time, into my poem. If you could collect for me any books of travels you would render me an essential service, as without much of such reading my present labours cannot be brought to a conclusion. I have not yet seen the life of Mrs. Godwyn. I wish to see it, though with no tormenting curiosity. If you have three pounds, eighteen shillings to spare for a few months I will thank you to call at No 6 little Ormond street, queen square, and pay the bill for the newspapers. The bill is either a mistake or a gross imposition but there is no remedy. Let me hear from you soon. If you can employ an amanuensis it would be better as we find it difficult to read your letters.

Basil grows a stout fellow—he has not forgotten you. My sister desires to be kindly remembered to you.

Yours sincerely William Wordsworth."

In both instances where the name Tobin is written the original writing has been erased.

411

WORDSWORTH, WILLIAM. Autograph Letter to Henry Reed of Philadelphia. 3 pages, 4to, and address.

[London, 1837.]

The letter is given below in full.

"19<sup>th</sup> August

My dear Sir,

Upon returning from a tour of several months upon the Continent I find two letters from you awaiting my arrival, along with the edition of my Poems which you have done me the honor of editing. To begin with the former Letter, April 25 1836. It gives me courage that you should have thought it necessary (not to *apologize* for that you have not done, but) to explain at length why you addressed me in the language of affectionate regard.—It must surely be gratifying to one whose aim as an Author has been the hearts of his fellow



## Arnold Collection of Books and Letters

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creatures of all ranks & in all stations to find that he has succeeded in any quarter, and still more must he be gratified to learn that he has pleased in a distant country men of simple habits and cultivated taste, who are at the same time widely acquainted with literature.

Your second Letter accompanying the edition of the Poems, I have read, but unluckily have it not before me. It was lent to Sargeant Talfourd on account of the passage in it that alludes to the possible & desirable establishment of english copyright in America—I shall now hasten to notice the edit. which you have superintended of my poems. This I can do with much pleasure, as the Book which has been shown to several persons of taste, Mr Rogers in particular, is allowed to be far the handsomest specimen of print in double column which they have seen. Allow me to thank you for the pains you have bestowed upon the work. Do not apprehend that any differences in our several arrangements of the poems can be of much importance; you appear to understand me far too well for that to be possible. I have only to regret, in respect to this volume, that it should have been published before my last Edition in the correction of which I took great pains as my last labour in that way, and which moreover contains several additional poems. It may be allowed me also to express a hope that such a law will be passed ere long by the American Legislature, as will place English Authors in general upon a better footing in America than at present they have obtained, and that the protection of Copyright between the two Countries will be reciprocal. The vast circulation of English works in America offers a temptation for hasty and incorrect printing; and that same vast circulation without adding to the price of each copy of an English work in a degree that could be grudged or thought injurious by any purchaser, would allow in America remuneration which might add considerable to the comfort of English Authors who may be in narrow circumstances, yet who at the same time may have written solely from honourable motives.—Besides: Justice is the foundation upon which both law and practice ought to rest.—

Having many Letters to write on returning to England after so long an absence I regret that I must be so brief upon the present occasion. I cannot conclude however without assuring you, that the acknowledgements which I receive from the vast Continent of America are among the most grateful that reach me. What a vast field is there open to the English Mind acting through our noble Language. Let us hope that our Authors of true Genius will not be unconscious of that thought, or inattentive to that duty which it imposes upon them of doing their utmost to cultivate to purify & to elevate their Readers. That such may be my own endeavour through the short time that I shall have to remain in this world, is a prayer in which I am sure you and your [two words illegible] will join me. Believe me gratefully

Your much obliged Friend

W Wordsworth "



## *SUPPLEMENT*

The items here entered, with two exceptions which are noted, were acquired too late for insertion in Mr. Arnold's Catalogue of American First Editions. Numbers A<sub>3</sub>, A<sub>4</sub>, A<sub>5</sub>, A<sub>6</sub>, A<sub>7</sub>, A<sub>8</sub>, are not Mr. Arnold's property. Four of the six were not in his first editions of Lowell, so he is glad to include them here. "Il Pesceballo" is so rare that a second opportunity to obtain a copy will doubtless be welcomed by many collectors of Lowell's books. The "Death of President Garfield" is in paper covers—the copy in the collection was in cloth covers.

**ADDRESS**  
**READ**  
**AT THE OPENING**  
**OF**  
**THE PENNSYLVANIA HALL,**  
**ON**  
**The 15th of Fifth Month, 1838.**

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**PHILADELPHIA:**  
**PRINTED BY MERRIHEW AND GUNN**  
**No. 7 Carter's Alley.**  
.....  
**1838.**

See Number A12.

# SUPPLEMENT

## *Emerson*

- A<sub>1</sub>** *The Young American*. 8vo, half morocco, gilt top.  
London, 1844.

First Edition. Fine copy. Exceedingly rare.

This volume is from the library of Thomas J. McKee, and has his book-plate.

## *Longfellow*

- A<sub>2</sub>** *The Estray: A Collection of Poems*. Edited by Longfellow. With the "Proem" by Longfellow; and the poems "Raphael," by Whittier; "To a Pine Tree," by Lowell; "The Problem," by Emerson; and "The Future Life," by Bryant. 12mo, original boards, paper label, uncut.  
Boston, 1847.

First Edition. Name on title-page. Fine copy, with the 2 preliminary leaves of advertisements dated January 1, 1847.

When the books in Mr. Arnold's Collection of American First Editions were checked by the auctioneers, one title only of those which had been listed for insertion in the catalogue was missing—the catalogue card had been lost. By a curious coincidence the name of the book is "The Estray," which, at last, finds a place here.

## *Longfellow*

- A<sub>3</sub>** *Excelsior*. With twelve illustrations. Square 12mo, unbound and unstitched.  
New York, 1872.

First separate issue. Very scarce.

In the catalogue of American First Editions the issue of 1878 is erroneously entered as the first separate issue.

## *Longfellow*

- A<sub>4</sub>** *The Alarm Bell of Atri*. A poem, by Longfellow. 8vo, printed on three pages for the "Fair for Our Dumb Animals."  
8vo. 1875.

Second Edition. This leaflet was erroneously catalogued as the issue of 1871. The purchaser returned it, so this opportunity is taken to re-enter it under its actual date of issue.

## Supplement

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### *Lowell*

- A5** *Il Pesceballo*. Opera in one Atto. Musica del Maestro Ros-sibello-Donimazarti. 12mo, original paper covers.

Cambridge, 1892.

First Edition. Privately printed. Fine copy. Very rare.

### *Lowell*

- A6** *How I Consulted the Oracle of the Goldfishes*. Original galley-proof of the first 9 stanzas of the Poem, with numerous manuscript additions and corrections in Lowell's handwriting. [Cambridge, 1889.]

### *Lowell*

- A7** *How I Consulted the Oracle of the Goldfishes*. Original proof-sheets of the whole Poem with 2 manuscript lines in Lowell's handwriting. 8vo, 3 separate leaves.

[Cambridge,] August, 1889.

### *Lowell*

- A8** *Death of President Garfield*. Meeting of Americans in London, at Exeter Hall, 24<sup>th</sup> Sept., 1881. With an address on Garfield by Lowell. Portrait. Square 12mo, original paper covers, gilt top, other edges uncut. London, 1881.

First Edition. Back of cover broken, but otherwise a fine copy.

### *Lowell*

- A9** *Memoir of James Russell Lowell, LL.D.* By A. Laurence Lowell. 8vo, original paper covers, uncut. Cambridge, 1896.

First Edition.

### *Lowell*

- A10** *Addresses delivered at the Lowell Commemoration*. Held in the Architektenhaus, Berlin, February 19, 1897. 8vo, original paper covers. Berlin [1897].

First Edition.

The address of Professor Grimm is printed in German; the addresses of Professors Brandl and Hatfield are in English. Inserted is one of the original engraved cards of invitation to the Commemoration.